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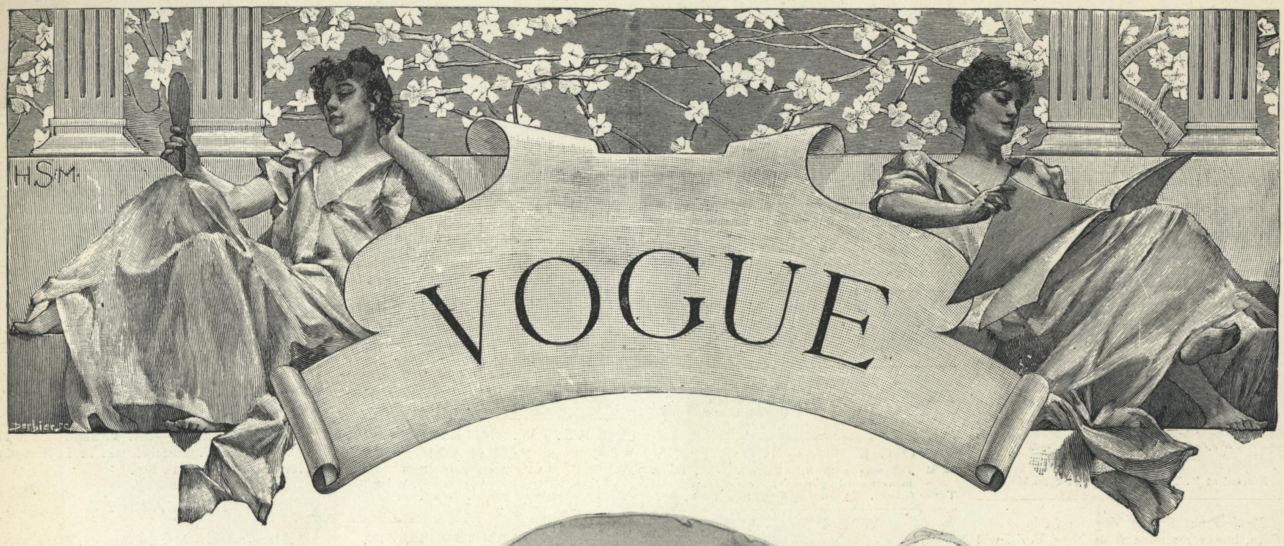

A COACHING GOWN

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VOGUE

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9 AUGUST, 1900

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SOCIETY

DIED

Field.—On Wed., 1 Aug., Alice Durand Field, daughter of the late Cyrus W. and Mary S. Field.

Stone.—On Fri., 3 Aug., at the residence of her son-in-law, Dr. A. Brayton Ball, 42 W. Thirty-sixth St., Sarah A., widow of Edward Stone, in her 88th year.

ENGAGEMENT

Heberton-Harris.—Miss Ethel Crothers Heberton, daughter of Mrs. Heberton, of Philadelphia, to Mr. James Hamilton Harris, of Philadelphia.

WEDDING TO COME

Safe-Gammell.—Mr. T. Shaw Safe and Miss Harriet T. Gammell will be married at Newport on Wed., 12 Sep.

INTIMATIONS

Alexandre.—Mr. and Mrs. J. Harry Alexandre have closed their place on Staten Island and gone to Saratoga.

Converse.—Mr. and Mrs. Edmund C. Converse are occupying their house—Hill Crest—at Greenwich, Conn.

Kellogg.—Mr. J. Prentice Kellogg started this week on a trip around the world with Mr. Davis, of St. Louis.

Mitchell.—Mr. and Mrs. J. Murray Mitchell have left Tuxedo and are cruising on their yacht, Bedouin.

Spencer.—Mr. and Mrs. Lorrillard Spencer have taken Wallack's Island, near Chippewa Bay, for Aug.

Twombly.—Mr. and Mrs. Arthur B. Twombly are at the Profile House in the White Mountains for several weeks.

Witherbee.—Mr. and Mrs. Frank Witherbee sailed for Europe on the Majestic last week.

CORRESPONDENCE

Bar Harbor.—The weekly dance was given at the Malvern as usual last week, and among those present were: Mrs. Thomas Leaming, Mrs. Alexander Van Nest, Miss Van Nest, Miss Fox, Mr Ralph Pulitzer, Mr. Reginald Johnston, Miss Taylor, the Misses Seely, Dr. Stokes, Mr. Alfred Kay, the Misses Tarn of London, Mr. T. W. Gunther, Mr. and Mrs. Henry Redmond, Mr. Johnston Livingston, Count and Countess Langier-Villars, Mr. J. H. Auerbach, Mrs. Auerbach.

Last week a large luncheon was given at the Malvern by Mrs. Van Nest. Her guests included Mrs. Henry Redmond, Mrs. Morris K. Jesup, Mrs. H. D. Knowlton, Mrs. A. J. Davis, Mrs. John Harrison, Mrs. George Forsyth, Mrs. W. P. Walley, Miss Agostini, Mrs. Charles Carroll Jackson, Mrs. G. Quincey Thorndike, Mrs. Louis Livingston, Mrs. Abercrombie, Miss Taylor, Miss Gurnee, Miss Furniss, Miss Osgood, Mrs. Simpson, Mrs. Fremont Smith, Mrs. George R. Sheldon, Mrs. Antonia Y. Stewart, Mrs. Cushman, Mrs. J. Pierpont Edwards, Mrs. Wallace W. Seely, Mrs. Low, Mrs. W. P. Draper, Mrs. Aulick Palmer, Mrs. Robert T. Abbe, Mrs. A. Bleecker Banks, Mrs. Burton Harrison.

Luncheons were also given by Mrs. Eugene J. Beales, who entertained Miss Fox, Miss Augostini, Miss Carpenter, Mrs. Van Rensselaer, Miss Davis, Miss Seely, Miss Helen Seely, Miss Frederica McLean, Mrs. Joy, Mrs. Beales, and Mrs. Herbert Parsons, for her daughter, Miss Rosalie Campbell, a sailing party, followed by a luncheon at the Grindstone Inn, at Winter Harbor. The guests were: Misses Edwards, Miss Edith Poor, the Misses Cary, Miss Ruth Lawrence, Miss Lillie Patten, Miss Polly Adams, Miss Mabel Taylor, Miss Fox, Miss Betty Auchincloss, Reginald Johnston, Franklin Ellis, Richard Thorndike, Russell Auchincloss, Percy Taylor, Henry Poor, Richard Derby, George Wright.

Bishop and Mrs. William Lawrence gave a reception last week at their cottage. Present

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were: Dr. and Mrs. H. C. Chapman, Mrs. W. P. Walley, Mrs. J. Biddle Porter, Mrs. Burton Harrison, Mrs. John Harrison, Mrs. Cadwalader Jones, Miss Frances Jones, Mr. A. Bleecker Banks, the Misses Davis, Mrs. W. P. Draper, Dr. and Mrs. Wallace W. Seely, Mr. Albert C. Barnes, the Misses Barnes, Mrs. Alexander Van Nest, the Misses Seely, Miss Fox, Miss Draper, Mr. and Mrs. Edward C. Coles, Dr. and Mrs. Robert Amory.

Dinners have been given during the past week by Mrs. A. Bleecker Banks, whose guests were: Justice Patterson, Miss Cagger, Mr. Charles T. How, Mrs. Van Nest, Mr. and Mrs. Henry Redmond, Mr. and Mrs. Burton Harrison, Count and Countess Langier-Villars and Judge Ingraham.

Mrs. Van Nest at the Malvern entertained Miss Vanderpool, Miss Frederika McLean, Miss Taylor, Mr. Amos R. E. Pinchot, Miss Brown, Mr. Falls, Mr. Pierson, Miss Draper, Mr. Charles T. How, Mr. Reginald Johnson, Mr. Whitney, Mr. George O. Thacher, Mrs. How, Miss Minturn, Mr. James Ross Todd, Miss Fox, Mrs. "Willie" Green, Mrs. George S. Robbins, Miss Scott, Miss Knowlton, Mrs. Jay, Mrs. Stokes, Miss Lawrence, Miss Brent, Miss Helen Seely, Dr. W. C. Cushman.

Mr. and Mrs. Charles Carroll Jackson at their cottage gave a dinner to Count and Countess Langier-Villars, Mr. and Mrs. Henry Redmond, Mr. and Mrs. W. O. Baker, Mrs. J. Biddle Porter, Miss Dehon, Mrs. G. Quincy Thorndike, Miss Taylor, Mr. Charles H. Cramp, Mr. Alfred Kay and Mr. E. J. Curley.

Mr. Charles H. Cramp entertained at the Kebo Valley Club: Mr. and Mrs. Henry Redmond, Mr. and Mrs. J. Pierpont Edwards, Mrs. John Harrison, Mrs. C. B. Wright, Mrs. J. Biddle Porter, Mrs. McIlvaine, Miss Jackson, Miss J. A. Davis, Mrs. G. Quincy Thorndike, Capt. Bush, Gen. Edward Morrell, Mr. T. W. Warden and Mr. Alfred Kay.

Mrs. Wallace W. Seely had as her guests at Hillhurst: Mr. and Mrs. Lawrence, Mr. and Mrs. J. L. Ketterlinus, Mr. and Mrs. Antonio Y. Stewart, Mr. and Mrs. W. B. Allison, Mrs. Van Nest, Miss Seely, Messrs. Carey, Charles T. How and R. Hall McCormick.

Mr. and Mrs. John J. Emery gave a dinner in honor of Miss Minturn. The other guests were: Miss Willing, Miss Alexander, Miss Palmer, Miss Sylvia Fox, Miss Knowlton, Miss Redmond, Messrs. Davis, Pulitzer, Falls, Floyd, Markoe, Amos R. E. Pinchot and Dr. Stokes.

Mrs. Samuel Slater entertained at Bowling Green: Bishop and Mrs. Lawrence, Mr. and Mrs. Charles Fry, Mr. John T. How, Miss Gregerson, Miss Dennison, President George Harris of Amherst College, Mr. Eugene J. Beales of New York.

The British fleet will visit Bar Harbor on 4 September and remain about a week. The North Atlantic Squadron is expected to be here at the same time.

Recent arrivals at Bar Harbor include: Mrs. F. B. Hoffman, Mrs. Lindley H. Chapin, Mr. F. H. Hoffman and two sons at the Louisburg, Mrs. E. B. Bowers at the Belmont, Messrs. O. H. Bauer, A. Murray Young, and H. J. Wendall at the St. Sauveur, Mr. and Mrs. H. L. Wardwell and Mr. Albert H. Gallatin at the Belmont, Mr. and Mrs. Philip Livingston, Miss Juliet McE. Birckhead, Mr. and Mrs. R. H. Williams, Miss Williams, Mrs. Blackstock Downey, and Mr. R. H. Williams, Jr., at the Louisburg, Mr. and Mrs. McDonald, at the Newport, Mr. and Mrs. Joseph Auerbach and Mr. John H. Auerbach, at the Malvern.

Lawrence.—The tennis tournament has just been concluded at the Lawrence Tennis club. The women's singles were won by Miss May Harper, who beat Miss Bronkerhoff in the finals. The women's doubles were won by Miss Post and Miss Babcock. The mixed doubles by Mr. L. Rand and Miss Dorothy Rand. The men's singles, Mr. F. Richardson, and the men's doubles by Mr. H. De Riva and Mr. F. Ackerman.

Mrs. Daniel Lord has returned to Lawrence from a visit of several weeks.

Mr. Foxhall P. Keene, who is building a cottage at Wheatly Hills near Hempstead, has been visiting Mr. Talbot Taylor.

Mrs. R. Gaudy sailed last week for Europe, after visiting for some time Mrs. C. Lawrence Perkins. Among the cottage colony at Lawrence and vicinity this summer are Judge P. J. Divver, Messrs. A. W. Hard, William Park, George Saportas, C. D. Moss, J. Lawrence, R. L. Burton, H. A. Griffin, G. C. Rand, A. W. Lord, J. A. Auerbach, F. F. White, E. L. Burrell, M. S. Burrell, W. L. Goodwin, J. H. Harper, W. M. Force, W. G. Park, G. W. Stanton, T. C. Richardson, R. A. Peabody, H. P. Cape, J. Brown, William Adams, A. G. Hodges, F. T. Brown, J. Talbot Taylor, J. H. Burton, Russell Sage, William A. Hazard, James R. Keene, who is equally as well known on the turf as in Wall Street; S. P. Hinckley, Daniel Chauncey, William A. Hazard, P. F. Collier, Robert Collier, Thomas White, Baron de Wardener, H. H. Porter, James H. North, Jr., N. T. Lawrence, Albert Francke, R. T. Francke, Dr. Pedro Francke, W. H. Dickson, William B. Anderson, O. T. Campbell, William Bloodgood, G. P. Cammon, McPherson Kennedey, T. Williams, Lawrence Rand, William Burr, S. B. Babcock, J. B. Taylor, J. Timpson, A. K. Taylor, R. W. Stevenson, G. B. Sandford, N. R. Thurston, J. W. Borland, F. K. Stevens, T. Williams, Franklin B. Lord, E. P. Kirkman, J. C. Kilbreth, H. A. Vanlew, L. L. Benedict, Dr. Carl Schmuck, J. A. Murray, A. H. Alden, H. R. Parrish, Rene La Montagne, E. O. La Montagne, John J. McGarry, O. Finney, C. McCure.

Newport.—Among the notable entertainments which have been given at Newport during the past week was the musicale and at home given by Miss Leary on Thursday, at which the guests included: Mrs. Herman B. Duryea, Mrs. Ladenburg, Mrs. George Hoffman, Miss Hoffman, Mrs. Frederick Neilson, Mrs. Arthur T. Kemp, Miss Blight, Mrs. W. P. Thompson, Mrs. George B. DeForest, Mrs. L. O. French, Miss French, Mrs. Ogden Goelet, Mrs. De Lancey A. Kane, Mrs. Almeric H. Paget, Mrs. Lispenard Stewart, Mrs. William H. Sands, Mrs. Robert Sedgwick, Mrs. Elbridge T. Gerry, the Misses Gerry, Mrs. Nathaniel Thayer, Cope Whitehouse, Mrs. E. L. Winthrop, Jr., Mrs. J. J. Wysong, Mrs. Isaac Bell, Mrs. Clement C. Moore, Miss May Van Alen, Mr. and Mrs. F. W. Andrews, Miss Bishop, Mrs. C. L. Best, Mrs. H. Mortimer Brooks, Mrs. John R. Livermore, Mrs. Henry Clews, Miss Clews, Mrs. William Jay, Mrs. A. Cass Canfield, Mrs. J. Fred Tams, Mrs. J. De Forest Danielson, Mrs. Herman Oelrichs, Lord and Lady Pauncefote, Miss Audrey Pauncefote, W. G. Max Muller, Mr. and Mrs. C. C. Crackenthorpe, Gen. Daniel E. Sickles, Count Tarnowski, Mrs. Lewis Q. Jones, Miss Frances Coster Jones, R. R. Remington, Miss Johnson, Miss Josephine Johnson, Mrs. Astor, Col. and Mrs. John Jacob Astor, Mrs. Edward S. Willing, Mrs. Cornelius Vanderbilt, Mrs. Harris Phelps, Mrs. Ogden Mills, Mrs. Elisha Dyer, Jr, Miss Swan, Mrs. W. K Vanderbilt, Jr., Mrs. Stuyvesant Fish.

And the lawn party given by Mr. James J. Van Alen at Ochre Point in honor of his daughters. Present were: Mr. and Mrs. William M. Kingsland, Mr. and Mrs. J. F. D. Lanier, Mr. Stuyvesant Le Roy, Mrs. Clement C. Moore, Mr. and Mrs. Ogden Mills, Mrs. William B. Ogden, Mrs. Almeric H. Paget, Mrs. J. Frederick Pierson and the Misses Pierson, Mrs. William H. Sands, Mrs. C. Albert Stevens, Mrs. Victor Sorchan, Mrs. Nathaniel Thayer, Mr. and Mrs. Hamilton Fish Webster, Mr. Lispenard Stewart, Mr. Richard Peters, Count Tarnowski, Mr. Munson Morris, Mrs. E. S. Willing, Mrs. R. T. Wilson, Mr. James T. Woodward, Mr. and Mrs. Samuel F. Barger, Miss Barger, Mr. and Mrs. Royal Phelps Carroll, Mr. and Mrs. Hamilton Cary, Mr. R. M. Cushing, Mr. and Mrs. H. Cassimir De Rham, Mr. and Mrs. George B. De Forest, Mrs. George Hoffman, Mrs. Ladenburg, Mrs. F. O. French, Miss French, Mr. Alfred G. Vanderbilt, Mrs. Richard Gambrill, Colonel and Mrs. R. H. I. Goddard, Miss Madeline Goddard, Mrs. Thomas Hitchcock, Mr. Center Hitchcock, Mr. and H. H. Hunnewell, Jr., Colonel and Mrs. Delancey A. Kane, Mr. and Mrs. Lewis Q. Jones, Miss Jones, Mr. and Mrs. Elisha Dyer, Jr., Mrs. Stuyvesant Fish, Mrs. C. C. Pomeroy, Miss Greta Pomeroy, Mr. and Mrs. W. P. Thompson, Mr. Atherton Blight, Miss Alice Blight, Mr. and Mrs. H. Mortimer Brooks, Mrs. John R. Livermore, Mr. and Mrs. J. De Forest Danielson, Mrs. Herman B. Duryea, Mr. H. F. Eldridge, Mrs. Frederick Neilson, Mrs. Arthur T. Kemp, Mrs. Baldwin, Mrs. Heber R. Bishop, Miss Bishop, Mrs. Astor, Mrs. James P. Kernochan, Colonel and Mrs. John Jacob Astor, Mrs. Ogden Goelet, Miss May Goelet, Miss Leary, Mrs. Harris Phelps, Mrs. John Vinton Dahlgren, Mr. and Mrs. A. Cass Canfield, Mrs. J. Frederick Tams, Mr. and Mrs. J. J. Wysong, Mr. and Mrs. Hermann Oelrichs, Mr. and Mrs. W. K. Vanderbilt, Jr., Mr. and Mrs. Cornelius Vanderbilt, Mrs. R. T. Wilson, Mrs. T. F. Cushing, Mrs. E. L. Winthrop, Jr.

A dinner was given by Mr. Lispenard Stewart in honor of Lord and Lady Pauncefote on Thursday, his other guests being: Mrs. Astor, Commodore and Mrs. Elbridge T. Gerry, Mrs. Ogden Goelet, Mrs. Henry Clews, Mr. and Mrs. Almeric H. Paget, Col. and Mrs. John Jacob Astor, Mr. and Mrs. Cornelius Vanderbilt, Miss Josephine Johnson, Miss Alice Blight, Messrs. James J. Van Alen, Edgerton L. Winthrop, Thomas F. Cushing and Capt. Woodbury Kane.

Mr. James T. Woodward also gave a dinner last week. Present were: Mr. and Mrs. George B. De Forest, Mr. and Mrs. J. J. Wysong, Mr. Osmun Latrobe, Mr. and Mrs. J. Russell Soley, Dr. and Mrs. John J. Mason, Miss Pomeroy, Mrs. Henry Clews and Mr. M. M. Shoemaker.

Mrs. Astor gave her first dinner of a series last week at Beechwood in honor of Col. and Mrs. John Jacob Astor. Her guests were: Commodore and Mrs. Elbridge T. Gerry, Lord and Lady Pauncefote, Mr. and Mrs. Stuyvesant Fish, Mr. and Mrs. Cornelius Vanderbilt, Mr. Lispenard Stewart, Mr. and Mrs. Augustus Jay, Mr. and Mrs. Nathaniel Thayer, Mr. and Mrs. Ogden Mills, Miss Josephine Johnson, Messrs. Egerton L. Winthrop, James J. Van Alen, W. G. Max Muller, Fernando Yznaga, Count A. Tarnowski, Miss Nora Bell, Miss Frances Coster Jones, Miss Lula Scott, Messrs. Richard Peters, William Woodward, W. A. M. Burden, Marshall Kernochan, Louis S. Brugiere, F. W. Andrews, Jr., and Theodore Roosevelt Pell.

Mrs. A. Cass Canfield also gave a large dinner last week, as did Mrs. William M. Kingsland, Mrs. Ogden Mills, Mrs Harry Payne, Whitney, Mrs. Elisha Dyer, Mrs. Edwin Parsons and Mrs. Delancey Kane.

Entertainments which are planned for this month include a cotillon on 17 Aug., at the new cottage of Mr. and Mrs. Elisha Dyer. A ball on 20 Aug., to introduce Miss Gladys Brooks. A ball at Edgecliff, the residence of Mrs. Ogden Goelet, on 22 Aug. A ball to introduce Miss Marion Fish, at the Crossways. A musicale and dinner to be given by Mrs. Elbridge T. Gerry on 16 Aug. and a house warming by Mrs. Oelrichs on 25 Aug.

Mrs. Mortimer Brooks gave a luncheon on Monday, the second of a series. Mrs. Henry Clews and Mrs. George A. Huhn also gave large luncheons.

Commodore and Mrs. E. D. Morgan arrived this week at their cottage for the rest of the season.

Mr. and Mrs. Fitzhugh Whitehouse are expected from Europe this week, and their cottage has been put in order for them.

Recent arrivals at the New Cliffs Hotel were Miss Olive Caldwell, Memphis; Mr. and Mrs. L. O. Harnecker, Mr. and Mrs. George Leary, Mr. J. C. Hearst, Kansas City, Mr. and Mrs. G. W. Merrill, Miss Williams, Mr. George Walford, Mr. and Mrs. N Spear, Mrs. Mary C. Robertson, Mr. and Mrs. E. Gillet.

FOREIGN TRAVEL

Oceanic.—Arriving Wed., 1 Aug., Mr. and Mrs. J. W. Henning, Miss S. Henning, Mr. A. L. Johnson, Mrs. J. P. Kernochan, Miss Ruth Lawrence, Mr. and Mrs. J. A. Moore, Mr. and Mrs. F. O. Speddon, Mr. and Mrs. T. E. Stillman, Miss Mary Stillman, Miss Charlotte Stillman, Mr. D. B. Stillman, Mr. C. S. Stillman.

Majestic.—Sailing Wed., 1 Aug., Mr. J. L. Cadwalader, Mr. James C. Carter, Mrs. Henri Cutting, Master Heyward Cutting, Sir Henry Dering, Lady Dering, Mr. and Mrs. W. W. Gordon, Mr. and Mrs. Philip Schuyler, Mr. and Mrs. C. Frederic Stead, Master T. L. Stead, Mr. and Mrs. F. S. Witherbee.

SEEN ON THE STAGE

At Proctor's Pleasure Palace the star attraction is Kathryn Osterman, who presents her entertaining sketch, The Editor, which deservedly retains the favor with which it was first received. At this house is Jennie Yeamans, her specialty being a monologue with which she has already had much success. The further entertainment includes Garetta's trained birds; Fritz Young and Emilie Sells, Pierrot and Pierrette; the Bicknells, novelty dancers; Ingram and Jucklin, song illustrators; Jennings and Alto, singers and dancers; Flo Perry, juvenile singer.

A second time does Lafayette hold over at Keith's as the chief attraction, this being the third consecutive week that he has amused audiences by his very clever imitation of the juggling tricks of the Chinese magician, Ching Foo. The new people of the week at this house include Mlle. Christina and her troupe of Lilliputian dogs, a foreign feature; Arthur Dunn and Clara Bell Jerome in the little skit, The Messenger Boy; Clara Nance, the southern singer, in a number of new melodies; the biograph views include three, showing battles in the Philippines.

Proctor's Fifth Avenue Theatre heads the list of entertainers with Mr. and Mrs. Sidney Drew in their little comedy, When Two Hearts Are Won. Next comes Mrs. Alice J. Shaw and her two daughters in a whistling novelty. A comedietta entitled, An Old Song, serves to introduce on the New York stage Edmund Day, journalist and playwright. The Farmer and the Monkey is the jocular suggestive title of a skit which is elaborated by Johnson, Riane and Bentley. The programme includes, trombone playing by Josephine Harvey, cake walks by Chris Bruno and Mabel Russell, coon songs by Maude Amber, and magician tricks by Thurston.

At Manhattan Beach some of the best singers in the Castle Square Opera Company are giving a week of the lighter operas. Il Trovatore was given on Monday and Wednesday, and it is to be repeated on Thursday and Saturday evenings, Martha being scheduled for the other performances. Next week the operas are to be Faust and the Bohemian Girl. Grace Cameron and Eleanor Broadfoot are newcomers. Among the singers already identified with the organization audiences will be glad to welcome back that very capable artist, Maud Lilian Berrie, whose grief at the sudden death of her husband last spring cut short her career in New York.

The first theatre to open its doors will be the Star, which begins its season on Saturday next, with a presentation of Quo Vadis. The Belle of New York is set down for production at the Grand Opera House on 27 August. The Fourteenth Street Theatre reopens 30 August with Daniel Sully in a comedy entitled The Parish Priest.

The Johnson Brothers, trick bicycle riders, continue their stay at the Hammerstein Venetian Terrace. Their clever and daring feats are reinforced by the Toscarys, three European tumblers; Marzella, a bird trainer; Josie de Witt, violinist, and Petruchio, magician.

The Cadet Girl continues to nightly fill The Herald Square Theatre with delighted audiences. The stage setting, scenery and costume make beautiful pictures, and the players are capable. Miss Macdonald is now firmly established in the favor of the public, a position she has earned by intelligent work.

The New York Roof Garden has Russell Brothers in a new sketch, The Irish Servant Girls; Camille Everhardt, the hoop juggler, and the Rainbow Coon Ballet.—At the Casino Roof Garden the evening's entertainment is scheduled as follows: first, female minstrels; these are followed by the new burlesque, The Casino Boy; then comes the pure vaudeville, this enlisting the services of Louis M. Granat, the whistler; Frank Manning, German comedian; the Lane Sisters; the World Comedy Four.

(Continued on page v)

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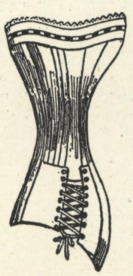

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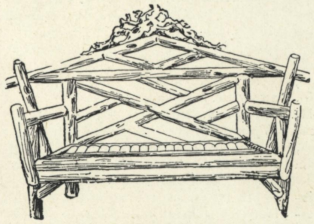

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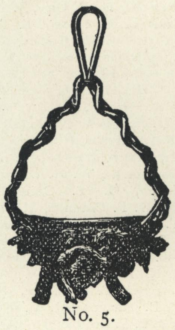

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Vogue publishes more smart fashions than any other periodical.

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(Continued from page iii)

Proctor's Twenty-third Street house offers a diversified bill which starts off with Walker and Williams, the famous colored stars, who are appearing in an entirely new act; another favorite, Grace Huntingdon, presents Checkmate, assisted by Clarence Hirstigh and Frank E. Camp. Other entertainers are Harry and Sadie Fields in protean sketch; Carrie Behr, singing comedienne; three Gardiner Brothers, musical act; Barry and Halners, acrobatic comedy; Callahan and Mack, Irish comedians.

DESCRIPTIONS OF FASHIONS

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Morning gown of dotted dimity over a dainty foundation petticoat of sheer white lawn with a full flounce trimmed with insertion and lace. The skirt of coin spotted red dimity is circular, with a full circular flounce of white dimity, black dotted, and edged at hem with a quilling of narrow black lace. Three bands of black Chantilly are inserted on skirt. The waist of red dimity opens over a front of the white and black dimity, both sides having the black Chantilly appliquéd on edges, and narrow straps of insertion cross front at intervals, fastening with tiny black velvet bows. Elbow sleeves finish with Chantilly flare cuffs, showing bishop puffs of the white dimity with black dot, which end in a tiny tucked and lace-edged band at wrist. Girdle of narrow black velvet ribbon. White straw hat with black feathers. Straps of black velvet around crown, and clusters of geraniums and foliage on right side and under brim in front.

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Left Figure.—Simple evening gown of white crêpe de chine. The skirt has a full flounce joined to the upper skirt with a band of cream-colored lace. A full ruche edged with black velvet ribbon trims the bottom of flounce. The bodice is a very simple affair, trimmed with application of the lace and finished around the décolletage with a soft ruche of chiffon. Girdle of rose-colored velvet.

Middle Figure.—Quaint little evening gown of flowered silk with a plain coat effect of satin. The front of both skirt and bodice is of plaited chiffon tied in at the waist with a black velvet girdle

Right Figure.—Princess gown of white Renaissance lace over a plaited skirt of white chiffon. Narrow black velvet ribbon is effectively used as a trimming for the bodice.

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Left Figure.—Pretty luncheon frock of écru batiste embroidery, made with plain plaits down the middle of the skirt, and a vest to correspond in the bodice, so that the effect is Princesse. A narrow girdle of pale green ribbon velvet is run through a smart buckle in front, and long ends are left in the back that reach to the bottom of the skirt.

Middle Figure.—Smart morning frock of blue linen. Skirt and bodice both tucked. Guimpe of fine sheer all-over white embroidery, and draped far down over the arms is a soft white mull fichu; elbow sleeves and a black velvet girdle.

Right Figure.—For a maid of sixteen nothing is sweeter than an all-white frock made of sheer white organdie, encrusted with large lace flowers. Simple guimpe of hand-tucked organdie with an embroidered mull fichu draped far off the shoulders, and knotted in front, leaving long ends; sleeves reach to the elbow. Inner sleeve of tucked organdie from there to the wrist. A pale rose silk girdle finishes this dainty frock, and hangs in two ends down the back.

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Black foulard dotted with white. The skirt is divided into panels with black point d'esprit over white; a pretty design of the point d'esprit heads the flare ruffle about the bottom of the skirt. Bodice of plaited black chiffon over a white lining. An Eton effect is made of silk outlined with the point d'esprit over white. Black gauze tie knots about thecollar and then hangs nearly to the waist. Large hat of black and white.

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Smart frock of sheer white batiste over taffeta. The ivory-white taffeta foundation is circular. The soft batiste drop skirt is also circular, with groups of five small tucks, tucked down to within fifteen inches of hem. Bands of maize-colored velvet ribbon, one inch wide, trim the skirt, passing under the groups of tucking and ending in points in front, under small fancy buttons.

The waist is of finest all-over embroidered batiste, with straps of the velvet ribbon trimming front and back. Bands of tucking with flaring ends pass over shoulder to line of corsage. The sleeves are of plain batiste finely tucked to elbow, where a puff effect is given; the tucking resumed for lower part of sleeve, ending in flare at wrist, where the frill edge is trimmed with narrow Valenciennes. Wide draped girdle of maize panne velvet with rows of buttons trimming front.

Stock collar of tucked batiste with Valenciennes frill at back. Hat of pure white rough straw with black ostrich tips, narrow black velvet ribbon strapping crown, white roses and foliage.

Fig. 6083.—Black Renaissance frock made over white silk. Full flounce at the bottom. Yoke and tops of sleeves of shirred chiffon. Large velvet rosette fastens the bodice at the bust, and a narrow velvet girdle with loops finishes the waist. Hat of white Neapolitan straw, trimmed with black lace and Louis XVI black velvet bow.

Fig. 6089.—Good style white linen gown. Skirt made with a panel front, and side yoke of different layers of linen stitched flat in squares. Beneath is the skirt proper side-plaited and stitched to within the usual length from the bottom. Dip Eton, with exquisite deep écru batiste revers. Shirt of all-over batiste with hand-tucked plastron and collar of plain batiste. Folds of pale blue gauze appear inside the revers, and there is a rosette of the gauze which apparently fastens the coat together. Small gold buttons appear on the front of the jacket and sleeves. Large leghorn hat trimmed with black feathers and blue velvet rosettes.

Fig. 6092.—Afternoon costume of white foulard printed with large ring polka dots in brilliant blue. The princesse is tucked girdle fashion, and a boléro of heavy batiste lace is finished at the bottom with black ribbon velvet fastened with a smart bow. At the top, inside the boléro, folds of foulard appear; hand-tucked plastron of white mousseline de soie and sleeves of the same, with a lace frill at the bottom. Partially tucked flounce and tunic outlined with waved insertions. Soft white straw hat, trimmed with roses.

Fig. 6096.—Pale-pink chambray, trimmed at the bottom with a flounce headed with scalloped insertion. Another band above is crossed by bands which extend down the front. Three-piece bodice, with shallow sailor collar and deep revers, tucked and trimmed with insertion; these cross, and the bodice fastens slightly at the side. Chemisette tucked; collar finished with a band of insertion. Girdle of pink. Rough pink straw hat, trimmed with autumn leaves.

Fig. 6101.—Simple and pretty mid-summer frock of white sprigged muslin. The skirt is shirred about the hips and again at the top of the flounce, which is knee-deep. Bodice, shirred into a high girdle and again about the yoke, which is of écru lace, showing the neck through sleeves puffed in three groups, with shirring between and deep cuffs of lace. Large hat of white straw lined with black, and trimmed with a profusion of pink roses and leaves.

Fig. 6102.—White crêpe de chine. Skirt laid in box-plaits, stitched to within knee-depth of the bottom; above that an appliqué of worsted and silk lace is very effective. The bodice has a high plaited girdle of pale blue velvet. A boléro of the lace comes over this, and the two tabs are edged with white silk fringe. Vest of puffed white lisse and under sleeves of the same. Hat of shirred lisse, folded brim, with pale blue ribbon velvet strings and American beauty roses.

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WHAT THEY READ

[Note. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

BIRD STUDIES WITH A CAMERA

WITH INTRODUCTORY CHAPTER ON THE OUTFIT AND METHODS OF THE BIRD PHOTOGRAPHER. BY FRANK M. CHAPMAN, ASSISTANT CURATOR OF VERTEBRATE ZOÖLOGY IN THE AMERICAN MUSEUM OF NATURAL HISTORY. WITH OVER ONE HUNDRED PHOTOGRAPHS FROM NATURE BY THE AUTHOR. D. APPLETON AND COMPANY

The field of investigation covered by this fascinating narrative is extensive, ranging from observation of the swallows and little owls that haunt and nest-build in the eaves of New York houses to the gannets and puffins which inhabit that natural wonder, the Bird Rock in the St. Lawrence Gulf. Mr. Chapman is especially well qualified to write a popular exposition on the study of bird life with the camera, for, in addition to his professional training, Mr. Chapman is an experienced sportsman, and he is, therefore, in position to compare the pleasure derivable from possessing, as souvenirs of his relations with birds, a mass of blood-stained feathers or a photograph of an alert, beautiful plumaged little creature. The author declares emphatically for the latter.

Several chapters are devoted to careful suggestions as to the camera, its lens and its use under many diverse conditions. Other chapters include notes on bird haunts, seasons, nests, eggs, and other facts in regard to bird life and the best methods of securing photographic records of the same. An interesting bit of information is that in regard to the devices used to get the bird in range. It is explained that:

"Birds may be sometimes brought within range of the camera by baiting them with food, and, after they have learned to expect it, placing the camera in suitable position. This may be most easily done when there is snow on the ground, at which time hunger makes most birds less suspicious of danger.

"From a considerable experience which, through poor equipment, has not yielded adequate return, I am convinced that one may secure excellent pictures of many birds by decoying them with either a mounted or living owl; doubtless the latter would be preferable, though I have never tried it. With a poorly mounted screech owl, however, I have had some excellent opportunities to photograph. My plan is to select some spot where birds are numerous, preferably near the home of a catbird, place the owl in a conspicuous position, and erect near it a 'scolding perch,' from which the protesting bird may conveniently vituperate the poor unoffending little bunch of feathers with its staring yellow eyes. The camera is then focused on the scolding perch and the photographer retires into the undergrowth, and, bulb in hand, waits for some bird to take the desired stand.

"A catbird's domain is chosen for the reason that this species is the alarmist of whatever neighborhood it may inhabit, and once its attention has been attracted to the owl by 'squeaking' or uttering the alarm notes of other birds, the photographer may subside and let the catbird do the rest.

"The bird's rage is remarkable, its fear painful. Should the owl be near to the catbird's nest, it will utter notes in a tone of voice I have never heard it use on other occasions. It loses all fear of the camera, and from the scolding perch screams at the owl with a vehemence which threatens to crack its throat. One is glad to remove the offending cause.

"Other birds in the vicinity are, of course, attracted, and hasten to learn the meaning of the uproar. Often a bit of undergrowth, of which the catbird was apparently the only feathered tenant, will be found to possess a large bird population. It is interesting to observe the difference in the actions of various birds as they learn the reason of the disturbance. On the whole, each species displays its characteristic disposition in a somewhat accentuated manner. The blue-winged warblers flit to and fro for a few moments and then are gone; the chestnut-sided warbler is quite anxious; the Maryland yellow-throat somewhat annoyed; the ovenbird decidedly concerned; the towhee bustles about, but seems to pay no especial attention to the owl; the wood thrush utters its sharp pit-pit, but is content to let well enough alone if its own nest be not threatened; and the yellow-throated, red-eyed and white-eyed vireos, particularly the latter, add their complaining notes to the chorus of protests. Not one, however, approaches the catbird in the force of its remarks, nor does the bird cease to outcry so long as the owl is visible."

* * *

One of the most delightful chapters in this charming book is that devoted to a consideration of the bird rocks of the Gulf of St. Lawrence. It is much too long to quote in its entirety, but lovers of nature, rocks and sea, as well as birds, are advised to include in their summer reading at least this portion of Mr. Chapman's book. Bird Rock is three hundred and fifty yards long, and from fifty to one hundred and forty yards wide; it rises abruptly from the sea to a hight of from eighty to one hundred and forty feet. The rock is fifty miles northwest of Cape Breton, the nearest mainland. Its precipitous rocky walls, weathered into innumerable ledges, shelves and crevices—all fit resting-places—are literally lined with thousands of gannets, puffins, razorbills, murres, kittiwakes and petrels. Of the puffins, which he studied at close range in the rock, Mr. Chapman has the following to say:

"Woe to the unsuspecting person who thrusts his hand into the jaw, one might say, of an incubating puffin. Nature has not only provided the bird with an uncommonly powerful and efficient pair of mandibles, but also with a disposition which prompts it to use them to the best advantage. Never have I seen anything in the shape of a bird so diabolically vicious as a puffin. An individual which we captured alive and attempted to study in our workroom proved altogether too fierce a creature to have about, and its hoarse voice—half grunt, half groan—added to its unattractiveness.

"In nature, however, their trim appearance was very pleasing. Paroquets the French-Canadians call them, and one has only to see the bird in life to appreciate the applicability of the name. It is not alone their looks, but also their actions which suggest the parrot. Unlike the murres and razorbills, they do not rest on the whole foot, but stand quite erect on the toes alone, and run about with the characteristic pattering steps of parrots. When the wind blew fresh from the sea they often faced it, hovering a foot or two above the rocks on outstretched, motionless wings, and retaining for several seconds this perfect balance between gravity and air pressure.

"It is quite possible that I may have wholly misjudged the puffin's character, and that, when unmolested, their nature is peaceable in extreme. At any rate, they seem to be not only on excellent terms with their own kind, but with the very distantly related Leach's petrels, with which they sometimes shared their underground homes, one bird's nest being at the end of the burrow, the other about half-way to the entrance."

* * *

The ascent of the rock was made from a beach which was reached in a small boat from a steamer.

BOOKS RECEIVED

A Friend of Cæsar, by William Stearns Davis: Macmillan Co., $1.50.

Pine Knot, by William E. Barton: D. Appleton & Co., $1.50.

Unleavened Bread, by Robert Grant: Charles Scribner's Sons, $1.50.

The Web of Life, by Robert Herrick: Macmillan Co., $1.50.

Marshfield, The Observer, by Egerton Castle: H. S. Stone, $1.50.

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WAITING FOR THE TRAP

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE

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THE poets have indicated the enormities that want of thought has wrought in a big way, likewise, the tragedies it brings about in every "to-day," but the rank dishonesty of thoughtlessness in the minor affairs of life is not often emphasized, and yet there is need of a voice or two to do wilderness-crying of the matter. Among the multiplicity of leagues already formed and forming for purposes of aggressive defense against various classes of impostors it does seem as though place could be made for one with the avowed object of making war upon those whose wont it is to sponge upon the forethought of others. It is somewhat surprising that in a world accused of being selfish so large a proportion of persons should be found who allow themselves, without protest, to be victimized of time, service and enjoyment by those confirmed in a habit of forgetting.

Wherever human beings are gathered there always are to be found persons who follow the Biblical injunction to take no thought of the morrow, with an exasperating and all-pervading literalness. Providing for contingencies is, with them, an entirely neglected activity. It follows, since contingencies are perpetually arising which cannot be dodged, that either the improvident must suffer, else must some one stand between them and their merited punishment. Curiously, fate, in the guise of long-suffering relatives and associates, usually makes the way of experience easy for this class of impostors, there being few who have the courage to resist their petty tyranny. They are pestiferous folk who mar social intercourse by their incessant demands for every conceivable service, from the furnishing of stamps for Sunday letter mailing (easily procurable by themselves, had they burdened their minds to the extent of remembering that the village post-office was closed from Saturday night until Monday morning) to the eleventh hour hurry orders given those whose professional services they command. They spend their lives in inconveniencing in matters both great and small. As for themselves, never can they be depended upon to render the smallest service, whether that be so simple a matter as the mailing of a letter, or the delivering of a letter. A shameless "Oh! I forgot" is the almost invariable only outcome of any trust reposed in them.

Should a daring observer, possessed of an analytical turn of mind, demand of a woman of perpetual "I forgot": "Madam, do you realize that you are a social highwayman preying upon your associates?" great would be the indignation of the delinquent, and it is safe to wager that she would find means to make the candid man feel the weight of her displeasure; his diagnosis would, however, be correct. Because of her sex, or her position, or the amiability of her immediate circle, she is able to play a social rôle which is that of a robber, although her goings-on are rarely, if ever, so exactly defined. The self-constituted reformer and critic might also attempt to arouse the no-thought woman to a sense of shame, by pointing out that the thoughtless person is defective, in a discreditable sense. Those afflicted with defects of figure or complexion or ancestry—peasants or malefactors—are at great pains to bring about correction when feasible, or to conceal the damaging fact by artifice of lie or cosmetic or padding when reformation is out of the question. A poor memory is as great a blemish for a member of a civilized community as can be named short of positive viciousness; and almost without exception it is the result of inexcusable laziness and selfishness.

That it is so prevalent is a severe reflection on both school and home training. Public sentiment is also to blame in that those who give forethought the go-by all of their lives are never made to realize the blameworthiness of their conduct. As they levy a perpetual tax on the endurance, pleasure, resources and time of their associates, they are really not fit members of civilized society. If this appears to be an extreme view try to imagine what the status of any community would be where forethought was wholly honored in the breach. A reversion to the primitive conditions of the savage would inevitably be the ultimate fate of that people. As forethought then enters so vitally into the progress and civilization of the period is it an excess of condemnation to pronounce want-of-thought folk in their various relations to the community as shirks, highwaymen and mental defectives of a peculiarly contemptible type, who, for their own good, and that of the community should no longer be permitted to prey upon their associates, but who, on the contrary, should be sternly reprobated, and compelled through very shame to mend their shabby ways?

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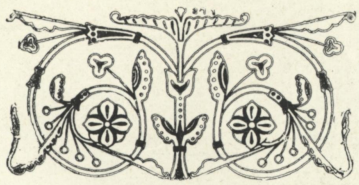

HAPHAZARD JOTTINGS

THE BICYCLE AS A VILLAGE DEVELOPER—EXCESS OF EXPORTS OR IMPORTS, AND WHAT THEY DO NOT INDICATE—TREE REFRIGERATING — EAST INDIAN FANATICISM MATCHED BY THAT OF AMERICA—CASTLE GARDEN AND THE BRITISH EDITOR—WHERE MECHANICS PAY TWO HUNDRED AND FIFTY PER CENT. ANNUAL INTEREST

MUch has been said of the part played by the trolley lines in opening up the country districts to new settlers, and rendering more agreeable the life of the natives; but there appears to be little recognition of the unobtrusive service of similar kind rendered by the bicycle. To a dweller in the city, accustomed to see the bicycle used almost exclusively as a pleasure vehicle, it is a new experience to witness the purely utility view of it taken by a village community. A farmer in jean overalls, his head surmounted by a large hat with very wide flapping brim, speeding along a country road on business at midday, or en route from his farm to the village store at evening train time for the mail and a gossip, may make an odd spectacle for city view, but the comfort and convenience of the little metal steed is patent. The women and girls in farming communities think nothing of wheeling to more or less distant villages and towns for such small stores as are not procurable in the immediate vicinage of their homes. The summer boarder or cottager is also much advantaged by the wheel, as it enables the engaging of board or the hiring of cottages away from the beaten village track, in desirable woods, or near the beach. This independence of horse conveyance possesses many advantages for those summer tourists who do not own horses; it is less expensive, quicker for short runs and more independent. By adding, as it does, to the accessibility of farm-houses and furnished-for-rental cottages, the bicycle also enhances the desirability of these places as temporary homes.

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A New York daily having made some unintelligent editorial comments on the "balance of trade," in connection with the excess of exports over imports which the trade balance-sheet for this country shows for the last year, a correspondent took it sharply to task, pointing out that it is rank imbecility to argue that an excess of exports over imports indicates national prosperity, or that the converse, larger total value of imports over exports makes for national disaster. Other correspondents have joined in the discussion, one of them pointing out a well-known fact that in England, the richest country in the world, the imports are $1,155,000,000 in excess of the exports. There is no question in regard to which there appears to be so much befuddlement as this very one in relation to international trade. The obscurity in regard to it would be very considerably lightened if those who discuss it would remember that between nations sales and purchases are conducted on the same principle as that governing the smallest transaction involving an exchange of values. Two boys swapping a number of marbles for a knife; an Indian parting with skins for trinkets; the housewife in city or village shop giving money for meat or for the wherewithal to embellish her person—one and all engage in barter. It is not governments or nations, in their official or national character, that engage in barter; but thousands of individuals follow innumerable lines of trade and commerce, each bargaining and bartering to the best of his ability. International trade is, therefore, made up of millions of transactions between individual Americans and individual Chinese, English, Japanese, East Indians, French, Germans, and all other peoples which engage in barter. Now, is it conceivable that the individual American merchants are so much keener at a bargain and at outwitting the bargainers of other nations that they would get many millions the better of the whole world of bargainers in a year? Now that the young women at Barnard and Wellesley and other colleges for women are going in so heavily for the study of economics, there is hope that before another half-dozen years have elapsed they may shame editors into informing themselves as to what real bearing on national prosperity the business of imports and exports has.

***

Physicians continue to draw attention to the desirability of tree-lined streets in cities, Dr. Chapin having read a very excellent paper on the subject before the Country Medical Society. It was pointed out that the special benefits derived from the presence of trees were that as they preserve an average mean temperature of 54 degrees Fahrenheit in all seasons, they have a cooling influence on the atmosphere; they constantly exhale from their leaves the watery vapor that has been absorbed from the moisture in the air and from the soil, and this also has a cooling effect; they absorb carbonic acid, and give forth oxygen. The Tree Planting Association of New York is doing an admirable work, not alone in persuading the more progressive and enlightened property-holders to set out trees, but by ventilating the subject in the press. There is need of arousing interest in the subject of tree-planting and tree-preserving, not alone in cities, but in country districts all over this land. The savage impulse which desires to kill every moving creature that makes its home in field or swamp appears to possess man in regard to trees. It is his delight, apparently, to hew them down, and he seems not satisfied until the once heavily wooded Riverside Park shows its shorn and scarred front to the river, or a blistering collection of houses, like Tannersville, reflecting the glare of a hot summer sun, disfigures a bare mountain side once a beautifully wooded slope. In this connection it is sad to learn that New Haven's historic elms are in danger of extermination, no less than three of the beautiful trees being already dead. The causes assigned are, in some instances, leakage from gas mains which has saturated the ground with gas, and poisoned the roots of the trees; and in others the steel cleats fastened to each tree to support the trolley wires in the streets, the charges of electricity passing through them having killed the trees.

***

One of those statements in regard to a foreign people which fill the native American with a feeling of comfortable superiority is at the moment going the rounds of the press. In a pitying way it is explained that in some parts of India the natives are so benighted they still believe the cholera to be a demon who is to be avoided by means of exorcism and prayers. The East Indians might retort that among some classes in the United States the belief prevailed that physical disorders may be cured by prayer, and that in pursuance of this theory a considerable number of persons lose their lives annually. That also a duly accredited minister of the Gospel gave it as his opinion that the Christian missionary and the Christian members of the legations ought not to kill their wives and children in preference to allowing them to fall into the hands of the barbarian Boxers, who are known to be past masters in the art of cruelty of the most revolting types. The minister insisted that the proper course would be to rely upon the Lord, and this in face of the fact that thousands of native Christians have already been cruelly done to death without any heavenly intervention in their behalf. There does not seem to be much to chose between the fanaticism of the East Indian and that of the Christian minister who would take any chances of miracle-happening in behalf of prospective Boxer victims.

***

The European's knowledge of American geography and American social distinctions is always laughably deficient, and there is therefore nothing novel about the crass ignorance displayed by a London journal in regard to the social status of Castle Garden as a locality. It is, however, amusing to be informed that had the Hoboken tragedy happened at Castle Garden it would have been acutely felt by the fashionable world, whereas the fact of the dock-burning taking place at Hoboken removed it beyond the pale of the smart set's interest. That town, according to the London authority, is given over entirely to the employees of the steamship company or other humble class folk, hundreds of well-to-do Americans never having set foot in it. The description of Hoboken is not widely beside the mark, but what does the London paper imagine Castle Garden to be? Few more lowly offices could be found for a locality or a building than that of being a receiving station for immigrants, and yet, somehow, the mind of the British editor connects the smart set with this station. Doubtless the first half of the name—Castle—misled him.

***

Commissioner Johnson, of the Kansas State Bureau of Labor Statistics, recently gave out the results of his investigation into the operation of loans made through the chattel mortgage system, and his statements reveal a species of very cruel despotism on the part of those thrifty people who have money to loan. When it is borne in mind that saving banks allow but three and one-half and four per cent. interest on deposits; that the real estate owner who

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SMART EVENING GOWNS

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clears five per cent. on his investments considers himself fortunate, and that the legal rate of interest, although it varies in the different States, is in no instance much in excess of six per cent., the extortionate nature of the following quotations becomes apparent. The Commissioner found that the rate of interest charged ranged from ten per cent. per annum to four hundred and eighty, the average being somewhat above two hundred and fifty. The loans were made on securities ranging from sewing machines to teams, wagons and household goods. The debtors include not only ordinary laborers but mechanics in various trades who have been compelled to submit to this form of injustice through untoward happening, such as crop failure or illness or accident or the unproductivity of ill-advised ventures. The Kansas law is systematically evaded and as the same condition obtains in almost all other States some way must be found to circumvent the legal requirement that every chattel mortgage must be recorded. The agitation of the subject by the bureaus of labor statistics is likely to result in a much needed reform in this vital matter.

MODELS FOR YOUNG GIRLS

ALL'S FAIR

BY GEORGE HENRY BADGER

I

THey were wheeling along the Polpis road, about half an hour after sunset; of course every one who has been on Nantucket knows that this is the most beautiful ride in the world. The witching tranquillity in the measureless moorlands, which stretch out on every side, and the gray, snug village, as it nestles at the head of its harbor, with the strong-shouldered church-tower standing resolutely in its heart, finds a harmonious background in the splendid ocean vistas that open behind it, across the placid bay and the restlessly heaving ocean, to the dim mist-lines of Cape Cod's low-lying shore. All this is good to see at any time; but the setting sun glorifies it into enchantment, and, when the sun is gone, and only light clouds of color remain, and a star or two ventures out, and all the scene is bathed in twilight repose, then it is that the ride into town over Polpis road seems the most beautiful one in the whole world.

Ralph Wilder and Madeleine Raymond were taking this ride together one evening in July, at the end of the second week of an aggressively rash summer flirtation.

"What a wonderful view!" exclaimed Madeleine, enthusiastically, for the hundredth time. "What a wonderful, wonderful water effect!"

"Why not dismount a moment, and enjoy it?" Wilder asked.

"Have we time?" remonstrated Madeleine, at the same time dismounting. "But how beautiful it is! Who could have an enemy in the world when he looks out on a view like that?"

"I could," exclaimed Wilder vehemently, as she sat down beside him. "It makes me hate some one! It makes me want to kill some one!"

Madeleine laughed a startled little laugh, for Wilder looked as though he meant what he said. He had been singularly silent for the last few moments, and she had not understood his mood.

"Well, that does sound a little on the yellow-journal order, does it not?" he said more naturally. "Remember that I said it, when you are interviewed by some brass-plated reporter from New York, after the tragic suicide, or mysterious disappearance, or horrible murder that may distinguish me some fine day, and you will be immortalized by a half-broadside photograph in the New York Daily Refiner. Miss Raymond, are you sorry that I am to leave to-morrow?"

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Miss Raymond paused before answering. When she looked as she did at that moment, there was small chance for any man's heart, and that evening landscape just suited her. Wilder was possessed with the desire to say something better than that—a thousand times more meaningful, with poetry and honest passion in it. Only he knew that he was not born to such things.

"Why, of course I shall be sorry to have you go, Mr. Wilder; you are the only man in Nantucket who has any relish for wheeling on the Polpis road, and I think you are the only one who will take a woman's golfing seriously. And the future for such things in a place like this is so uncertain. I wish you could stay, Mr. Wilder, at any rate until we could be sure of a worthy successor."

"I do not mean that!" and Wilder looked hotly round in his eagerness. He had a rashly honest way of looking at people, and Madeleine, despite herself, averted her face and felt a tell-tale color, finer than afterglow, creeping back over her neck. Wilder noticed it, and dared guess what it meant, and trembled.

"I do not mean that, of course! Miss Raymond—Madeleine—O God!" jumping to his feet with a startling change of voice; "I do hate a man, and I should like to kill him!"

"Why, Mr. Wilder, this is absurd!" cried Madeleine, almost angrily, as she arose to take her wheel.

"Of course it is ridiculous, I know," returned the other. "Sit down again for a moment, Miss Raymond, and I shall tell you; there is a man—an awfully good man—who saturates the earth every morning with his benevolence, and drops hints to the Almighty at every Friday night's prayer meeting, who is the meanest man on earth. He will not let me marry."

"Well?" said Madeleine, slowly, after his pause had forced an answer. "How can he help it?"

"Because—oh, I suppose I may as well tell you the whole story—why not? The fact is, he has a hold on me; he knows of something that I did once—it was when I was just starting out in business ten years ago—a mere boy, down town in a Wall Street office. I was reckless and wild, I got into a tangle of debt, and in trying to find a short cut out, I did something that was commercially dishonest, and—well, I got into the station-house for it—there's the ugly fact. One hideous night I spent there; and then, the next morning my cousin, Stanley Austin, came down and got me out, and hushed the matter up, so that he is practically the only one who knows about it now. Therefore he has a grip on me, and he has decided that I shall never marry."

"Why?" she asked, languidly.

"Ostensibly because he has a conscience which makes him think that such a reckless fellow as I ought not to be the father of a family; really because the designing old saint has three cherubs to heirship, who will be a good deal better off, some day, if I remain single. At any rate he decides that I am not to marry."

"Well?" And then after a pause, as though in a rallying of interest: "was it so bad a thing that it must not be told at any cost?"

Wilder whistled softly for a moment before he answered: "Why, Miss Raymond, I could comfortably face the world of business men with the story if that were all. I have lived it down pretty flat since then I guess. But"—with a hesitating, shy change of voice—"there is my mother; she is the noblest, truest woman God ever made. I am her only child, and—she's proud of me, she sees me with big eyes; and I have accomplished a little in the world to please her. Since that day I have never touched the rag of a thing to be ashamed of, and it would kill her if she even dreamed that I was ever dishonorable. Cousin Stanley knows that, and so he holds the grip, you see."

Miss Raymond was silent. The subject did not seem to interest her keenly. After a short pause she rose again to take her wheel and said lightly:

"But what does it matter, Mr. Wilder? there is no one whom you want to marry, is there?"

Ralph Wilder looked over to Brant Point Light in silence. Then he rose also to take his wheel.

"Why, no one in particular," he said shortly, without looking into his companion's face.

II

When Miss Raymond retired that night, after a very gay evening of dancing, she had a free and merry jest to throw back to the young lady from Detroit, who roomed opposite her. She then waltzed across the matted floor of her chamber to the window which looked over the water, and stood gazing out. She did not care to light her candle, for the moon was full, and the glory of it was something not to be trifled with. She gazed down along the yellow beach-line where a lazy sea, too indolent for surf, had still its tone of strong infinity, and she gazed further across to Great Point Light and mused on its twinkling, and then she seemed to feel her way with her eyes along the homelike, tranquil shores of the inner bay. Back and forth her eyes wandered, with a certain reluctant fondness, and she finally knelt on the floor to rest her elbows on the window-ledge as she looked. Then she spoke in a hard, tense voice:

"Would I not work up finely in Life or Puck for the typical Summer Girl? Oh, I am just made for it. I have the fluffy hair, and the tapering

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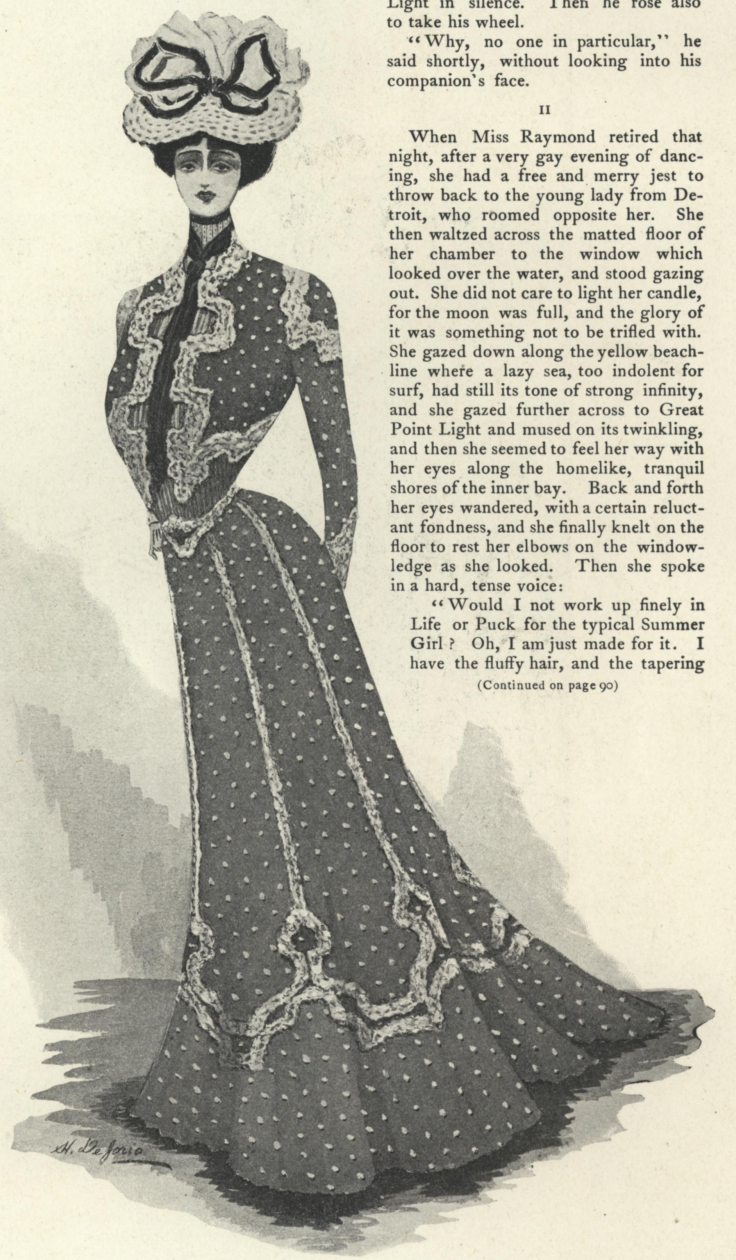

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THE

ONE OF CECIL ALDEN'S

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: RACE

SPORTING PRINTS—SEE TEXT

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arms, and I play golf, and my bathing-suit is correct, and I have flirted with a man—almost the only available young man within reach, for two whole weeks, as desperately as though I loved him; and he has played his part as well as I. Now he goes, and I stay—and, next week—another man, I suppose. Yes, I do it gloriously—gloriously!"

And then, overcome by the humor of the conceit, she burst into tears, and sobbed as though her heart would break.

"I am such a fool, such a fool! Just fourteen days; and it is such an old story! But his clumsy trick of playing out of it! 'a man he hates!' 'cannot marry!' Who had the least flake of a dream about his marrying, or interest in it, any way? Nobody in particular—ough! And I was silly enough to believe in him! It is awfully gay to be a Summer Girl!" And she began to prepare for bed.

The next morning she arose very early and went out for a walk. It was not at all her custom, for she was a late sleeper; but this morning she had an uncontrollable desire to go. She walked briskly up the Cliff road, where the morning air was like nectar and the morning views tingling with beauty. Right on she kept to the golf links, and ran as a young girl to the crest of the hill overlooking the sea. "It is so glorious!" she cried in fine exhilaration; and at the top she met Ralph Wilder climbing up from the beach.

"Why, Miss Raymond, what a surprise—and a delight!" he cried; "and—Madeleine, sit down here; I want to talk to you."

Ralph Wilder's eyes generally had a laughing insistence that was irresistible; they did not have the look now, but a strong power of demand that cut clean along the edge of sincerity. Madeleine sat down.

"You are the only woman I ever loved, or shall love, or can love," he began with straightforward simplicity. "When we began, it was just desperate fun, I know; but, Madeleine, I love you, and I could not go away without telling you. God knows what is going to happen about it!"

"Ralph, who cares what happens?" replied Madeleine steadily. "I believe in you—I was not sure before. And—and—do you believe in me?"

Later in the conversation she said, shyly: "And the man who will not let you—who has a hold on you—your cousin——"

"Let him do his pious worst," answered Wilder bitterly. "I'm not afraid of it now—only, my mother!"

"Ralph!" Madeleine cried suddenly, with a strong woman's passion of weakness. "What can we do? It is not right that your mother's faith in you should be weakened—but oh! it is not right that I should have to live without you—or you——" and there was despair in the words.

"What can we do?" answered Ralph sharply. "There is only one thing to be done. It is you that I love, Madeleine, better than anything—anyone—in the whole world. And you love me; and we shall be married." For that is the man's way.

The woman's way is different; and Madeleine could not eagerly respond to his impetuosity.

"There must be some way out, Ralph," she replied. "I cannot let your mother's heart be broken. You must let me meet this man and reason with him. I am sure that I can persuade him."

Wilder laughed harshly.

"You do not know the man, or you would not imagine that. He has a conscience. And then those children of his;—and the cut of the chin that the man has—no, Madeleine, you cannot do it."

"So the man talks," answered Madeleine, rising with him to go. But a woman always finds a way. I will not marry you, Ralph, if your mother must suffer; but, Ralph—very shyly—"I think that I shall marry you."

(To be concluded in next issue.)

WHAT SHE WEARS

CAVALIER CUFF POPULAR—GOWNS WITH DYED LACE TRIMMING—STUDIES IN CUT AND GARNITURE AT NEWPORT

OUR CLOTHES DEBT TO THE EIGHTEENTH CENTURY

With all our boastful modernness we have to admit, and do it willingly, that we depend for beauty and art in dress, and everything that is exquisite in motif and design, on the wondrously prolific eighteenth century. Our gowns, hats and everything we are wearing, from shoe to ornamental coiffure, has been borrowed, suggested or altered to suit our present use from that most decorative period. One realizes how true this is when watching the golf-tea gatherings of a delicious summer afternoon at Newport. Distractingly lovely gowns worn by smart women, pretty women, picturesque women, women just passed out of girlhood, young matrons, matrons who were once as young but grown lovelier for the passing years. Matrons who at one time would have worn caps, and been thought too old for the world's gay whirl, bearing with distinction their silver hairs, and with equal distinction their rich Chantilly and other fine laces. A picture truly in its varied sections of life in its most luxurious aspects, beautifully set with sky, turf and sea.

But it is of the gowns and hats that mention in particular and in detail must be made. The general effect leaves the impression of lace trimmings in surprising forms, until one marvels at the ingenuity of the clever men and women-makers who are thus identified by their fine work. Bodice incisions are a study, so intricate are some, so uncommon others, and all for the purpose of showing off fine bits of lace.

STOLE EFFECTS

There are very many boléros, of course, and suggestions of them here, there, wherever the eye turns, but there are also charming big lace collar effects, some of which are carried into a stole down the front, which is stately and imposing, for the lace is usually worth close inspection. The stole effect of one or two end at the waist, or a few inches below it. Most of the elbow sleeves, and their number is generously conspicuous, have the Cavalier cuff finish, which is so smart in its upturned grace. Where chiffon or mousseline is used instead of lace as elbow trimming, very pleasing are the double plissé flounces pulled out at the crease on the edge. Long scarf sashes to match, tied in the back with very wide long ends almost to the skirt's edge, are usually worn with such gowns, whose fabrics are as light as thistledown, gauzes, organdies, mousselines. Corn-yellow in fine linon is trimmed with filmy white embroideries and fichu and high corselet are enchanting. Pale blue crêpe de chine is for contrast, the white embroidery inset upon it, in one gown was exquisite to a degree.

WHITE CREPE DE CHINE GOWNS

Very many white crêpe de chine gowns were trimmed with one broad lace (Cluny or Venice point) band transparently hand wrought on the bottom of the skirt, which hung over white mousseline, and that skirt over white taffeta. An all-lace boléro closed in the back with small turquoise buttons was exceeding smart, and there were long unlined crêpe sleeves crumpled like a glove their full length. Chou on the left of yellow tulle over pink mauve tulle, and high belt of the same. Low crowned white crin hat wound with white tulle, and trimmed with yellow feathers rolled off on both sides. Feathers are as much worn as flowers, and such superb feathers, so long and well curled.

GAY MILLINERY

One or two hats were noticeable for their decided flower choux, one of hydrangea arranged in a pronounced manner, right and left, projecting over the brim on both sides. A trying style, not one face in a thousand would be at all improved by it, the rest decidedly the worse for the venture. Roses were never disappointing, some were superbly large and single, others extremely small, while climbers and long spray roses, roses in clusters; in sweeping bunches, or in long garlands always gave that line of beauty which excites admiration. Hats were never more enchanting whether their brims turned up or pushed out over the face, or defined irregular circular lines by dipping in front, arching at the side or following any millinery caprice whatever. Roses of every shade in wreaths are very striking coiffures, the foundation a genre of toque of Maline, black, white or pale straw-color. A variety of poppies, large in size, with black centres, are an extremely smart trimming.

PLISSÉ LINON COSTUME

Plissé linons in écru frequently look well to have them made with insettings of wide lace on the bottom of the skirt, plissé also, and with both boléro and sleeves plissé to match, the latter to elbow, and the lace also plissé on the bottom of the boléro and sleeve. They are pretty worn with a white and écru striped straw hat—a Louis Seize model—with a mass of small white convolvuli with delicate green vine trails gracefully disposed. Other details could be a white satin parasol, long white suède gloves, white veil with offsetting of a black velvet ribbon cravat caught in slide, with two long ends tipped on the ends with a pear-shaped gold ornament, and a narrow black velvet belt, held in a gold snake clasp.

DYED LACES

There were several gowns trimmed with dyed laces to match—a yellow batiste and a pale pastel-blue, and a gray grenadine trimmed with gray Chantilly. The latter was charming, being made over a du Barry pink taffeta. There was a Directoire short jacket all of lace, the skirt being of tucked grenadine, vertically striped with wide bands of lace. The sash was a pink taffeta, the belt laid in high folds and a

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suggestion of slender coat-tails in the long streamers in the back. These were lightly striped with a fancy gold cord, and so were two pink silk revers that peeped from under broader lace ones. Elbow sleeves of transparent lace, cuffs upturned and lined with pink. A large pink rose and foliage on the left rever. Gray Maline hat with broad irregular brim crowned with a double wreath of roses and luxuriant foliage. Gray taffeta parasol inset with one wide band of gray lace, transparent. Frills of pink taffeta encircled the inside circumference half-way below the top, or stick.

SIMPLY MADE GOWNS

Two or three pretty foulards flowered over white grounds, one in mauve, having a small interlacing flower figure, one in pale yellow or straw-color, over which were black diamond lines, a small blossom in the centre, while the third was a black satin dot on a field of white satin; all three were made up simply without lace or embroidery, and parasols to match accompanied each toilette. The black and white satin foulard was used with black tulle in the trimming of a white straw hat, a tri-corner, and that was altogether very chic indeed. The skirt had one deep flounce tucked in groups. An empiecement of fine tucks on the bodice, below it a slight fulness drawn into a white satin ribbon belt, tied in a bow on the left. White satin neckband, a brightening up of corsage with lovely diamond and pearl chain, one or two small diamond brooches, etc. White gloves.

But the most ideal of gowns are made on Romney lines, simple to a degree, but each frill, each line is a veritable poem. There is more to be said of the Romney genre in the future.

GLIMPSES

WHEREVER—

Smart women are bidden to meet this summer one cannot but admire the number who wear a repetition of their gown fabrics in parasols and hat trimmings. Made of pretty light-colored foulards they are toilettes much worn at yacht and launch luncheons as well as at house lunches among the cottagers, where the occasion is not extremely ceremonious in character. Those made of black and white are extremely chic and becoming to certain women on the wrong side of thirty.

HAVE YOU—

Not noticed what an eighteenth-century air the tricorne hat often gives to some heads? It is also responsible for a piquante expression of countenance which is fascinating. Black ones in crin, or of mixed lace-like straws, trimmed with black gauze pompons, are of the modish wear with pale pastel-colored gowns. The harmony is exquisite in color and line.

IT IS SAID THAT—

You must give a special order in order to obtain the new smart silk elastic belt. It must measure eight inches in width at least, and be fastened in front with a plaque of gold-enameled, or of "new art" equally wide, of course. This silk elastic is so pliable it molds the figure to perfection, and a waist line so belted and defined, seen under a rather short boléro, is admitted to be the smartest thing yet attempted in the way of slender outlining.

NOTHING—

Which has been worn has met with such a craze as the taffeta redingote for evening wear. Its effect is that of an easy fitting Princesse, it being long enough to cover the ball or dinner gown over which it is worn, and is trimmed with superb laces—Venice and Irish point, frequently. Plissés of mousseline fall below the inset laces in a billowy frou-frou. One's figure obtains a fascinating silhouette, and is thrown into such a novel bewitchment that the redingotes are worn for their beauty and becomingness on the slightest pretext. You may admire them in pale yellows, mauves, rose-pinks, turquoise-blues and those brilliant du Barry pinks which light up so well: a group of women wearing them presents a Fortuny revel of color. These evening coats are evolved from the chic silk dust-coats, which all smart women travel in, and wear coaching when not in parade.

DAINTY WHITE BATISTE

NO—

One drops an initial in having marking of personal linen done nowadays. The more the smarter, as the lettering is very small, but is in distinct Roman type. Handkerchiefs are as fine as cobwebs, very small, and only the finest and least conspicuous embroidery permitted for ornamentation in borders or corner pieces.

A—

Leading Newport woman has set the fashion of using yellow orchids for ceremonious dinners. They are now the craze, the demand bidding fair to outstrip the supply. The personal identification of some women is associated with certain flowers. American Beauty roses represent one of the most distinguished hostesses. Her table is never without them.

BRUNETTES—

Are taking advantage of the craze for yellow in all shades this summer. How charmingly becoming are the primrose and canary-yellows, and the straw colors, while the deeper orange tones are often beautifully introduced with a softening cloud of white laces. Very smart are the one-color toilettes, the "last cry," where the whole toilette—gown, hat and parasol—match in tone. Well executed, nothing is more effective. A majority of women, however, do not venture beyond a match color in hat and parasol. In yellow, this is very chic, for blonde as well as brunette.

THAT—

One is aware of a venturesome shortening of some tunics belonging to bathing suits. Blue, red and white suits are all three in vogue, and braidings of white, black, and red are the choice. Odd, however, is a tight yellowish beige silk suit, braided with white on revers and front vest-piece, girdled with long white ribbons bowed up in front, the ends and loops reaching to the bottom of tunic. This may be called a dry-suit, and meant for the sands only.

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SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

INEXPENSIVE COLLAR BUTTONS, CUFF LINKS AND SHELL COMBS—MANICURE TABLE—CIGARETTE CASES IN LIZARD SKIN—TRAVELING MIRRORS—NEW MID-SUMMER HATS—MEDICINE CASES

Some of the pale tints of crêpe de chine are nice for cool and damp nights, and there are dozens of those light wool materials that when tastefully treated, are not only dainty and pretty, but wonderfully useful and durable. Early in the season I wrote of some light wool grenadine or basket cloth that cost only 29 cents a yard. I met a frock of this material the other night when the organdie effects were decidedly sad from the dampness, and it looked so crisp and dainty that I at once thought it would be of interest to any one in need of such a gown, and not only would the like be a great comfort for the rest of the summer but a nice little frock for house wear in the autumn. This white open wool grenadine was made over a pale green silk foundation that gave a shadowy cool tint which was very dainty. The skirt was cut circular, fitting the hips perfectly, and with three bias folds at the bottom that had been cut and added to the skirt. The back of the skirt came together in small plaits which except for the becoming fullness scarcely were noticeable, the effect being almost a plain back. About the hips curved bands of green silk were studded with tiny little silk moulds, and outlined with green silk cord. The bodice was simple with the bands of silk carrying out the motif of the skirt and covering the front, which fastened down the shoulder and under the arm. The collar of green was included in the top band, making a shallow yoke effect, and carelessly wrinkled in folds. There were plain sleeves with bands reaching to about the elbow, and flare cuffs over the hand; this little frock could be made for about $30, and even if the like material cannot be found I know that in the same shop there are others equally pretty and inexpensive. The biggest reduction any one could expect is to be had in a filmy chiffon organdie that is extremely wide; price, now, 25 cents a yard for the length left, the former price being $2 a yard.

The little golf score you see in the sketch is pretty and nice for a prize or present and it costs very little; then for $2.75 there is one of those flat comfortable scores that take up so little room in a pocket. It is made of French gray silver with a raised caddy carrying a golf bag. Nice little silver pins for fastening stocks can be bought; 50 cents for the single golf stick or 75 cents for the crossed sticks.

Jet ropes (that is, a heavy cord jetted with fine black jet) and a jet tassel at either end, meant to tie at the back of the collar, are a pretty novelty and cost 50 cents; one makes a nice finish to the collar and looks well with light colored ribbons. Cuff buttons that are effective and good enough for constant summer use are made of Dura pearl, which is one of those big uneven pearls. Price, about 50 cents a pair. The plain pearl buttons made into cuff links are also 50 cents a pair and the studs to match are proportionately cheap.

In gun metal, combined with solid gold, nice cuff links can be bought for $3.75 a pair, or $2.75, according to size and shape. Studs to match, $3 with gold back, and only 75 cents with silver back. These are particularly good for mourning, and are appropriate worn with a dinner coat.

Belt pins are a little passé, but are smart when utilized as stock pins. Some lovely matrix set in gold in this style pin can be had for $7.50; there are three stones set high on the bar of gold. The same idea carried out in amethysts costs $5.75, or in sterling gilt effective pins come at $1.25.

Those lovely shell combs for the back of the hair, with heavy waved tops, cost $4.50 and $3.75, according to size.

In lieu of the small pins with diminutive pearl tops for securing men's dress ties there are now to be had little gold hooks that fasten over the tie, keeping it in place. The part that shows has almost the appearance of the pins; price, $3.75 for the gold with little pearls at the end, or in gold with gold knobs they cost $1.50. Any man who struggles with his tie would appreciate such a device. A man's tie is much like a woman's shirt waist, in so far as some women seem to have a natural aptitude for always keeping their shirt waists neatly fastened down without any difficulty whatever, while others who struggle with pins, patents and all the known devices, can never succeed in looking trig, and, as I started out by saying, it is the same with a man's tie. I have come to the conclusion it is the build of the neck and the waist.

For mourning the gun-metal hat pins are nice and well made, so that one is not constantly having the head drop off as those large dull jet pins are apt to do; price of the gun metal, $1.25 each, and so strongly made are they that they look as if they would nevre break

A giant silver nail-polisher, which is handsome, costs $4.50, and on account of its size and shape it would be a pretty addition to your manicure table; and, by the way, if you have not already one of these tables, you will find it useful. It is small, with a drawer in which to put the unsightly implements, and covered with a pretty linen drawn-work or embroidered cover on top, with all your silver boxes spread out, and other manicure requirements in the way of powder and salve receptacles.

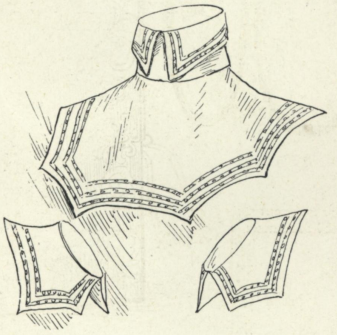
It is easy to give a woman traveler pretty and appropriate gifts, so that it is unnecessary for me to suggest any, but men are always more difficult to settle. So I shall just mention an item or two. There are some cigarette cases, which are good style, reduced from $25 to $18.75. Any man who smokes cigarettes should like them, because they are both handsome and simple. They are made of gun metal, covered, all except a border, with gray lizard skin exactly the tone of the metal. They are of generous size without being clumsy, and altogether one of the prettiest cases I have ever seen. Then there are the plain gun-metal cases, studded with tiny stones. These, although not new, are nice and also greatly reduced. The small memorandum tablet of gun metal, with pencil at the side and a catch which holds the case securely over the leaves, is a very useful little gift, especially for a traveler; and although I thought of it for a man, it would answer equally well for a woman. It could be attached to a chain and used for a shopping list; price, $4.50. A little silver card case, curved to fit the waistcoat pocket, made just about the size of a man's card, covered with scroll design, costs $8.75, and it is particularly smart. The sketch shows the shape.

The sketch of the little mirror partially in the case is of a one that could be well used for shaving. The case is of soft gray seal leather, lined with gray suède; on the outside is a dull silver ornament. This case keeps the mirror comparatively safe from being broken or scratched, and it is so flat and takes up so little room that it is useful in traveling.

The other shaving mirror sketched recommends itself on account of its pretty shape, and the dark wood frame makes it an acceptable addition to any room. Another point in its favor, it is small and not heavy, so that it can be easily adjusted to suit the light and is made to be either hung or stood on the top of a chiffonier. Price, $8.50 and $7.75.

Simple summer morning frocks need simple hats. The two in this week's sketches are new and decidedly out of the ordinary. The one with a quill is made of a charming écru and pale brown braided Hawaiian straw. The shape turns very high on one side and rolls on the other, and is long in the back with a pointed dip, as you see from the sketch of the back of the hat. A piece of taffeta is fringed and quaintly draped about the crown, while under the high side of the brim is a brown quill and over it, thrust through the side of the hat is another. Almost any color taffeta is smart with this straw, and in ordering you could make your own choice. The one in the sketch is of deep crimson; price, $10; or the untrimmed hat can be had for $5. The other sketch is of a new felt that is useful now for traveling or golfing; later it could be suitably used for early autumn general wear. It differs in shape from the summer hats and this particular one is of beaver-tinted felt with a white surah scarf, printed with yellow and black hollow squares. Price, $9.

The sketch of a medicine case shows a particularly good one for traveling. It is made of handsome yellow pigskin, and contains six small bottles and two large ones In the top is



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a pocket for powders, plasters, etc., and there is also a spoon made of horn, and a pair of scissors attached to the under part. Price, $4.50.

The open card-case you see in the sketch is lovely, and is of French gray, silver lined, with deep rose moiré. About the edge is a rococo border, leaving a square in the centre for monogram or crest. Price, only $13.75. Or, if you prefer the old-fashioned shaped card-cases, such as our grandmothers carried, a lovely one in engraved silver is for sale at a reduced price.

SMART FASHIONS FOR LIMITED INCOMES

NEWPORT BATHING FASHIONS

Salt water and a good sandy beach are the season's magnets. Poor and rich find their pleasures in the same medium and enjoy themselves with the same zest. The democracy of the surf and waves should satisfy the most rabid leveler of rank. Unwearying is the entertainment to lookers-on, especially so when the bathers are well set up. Bathing suits for men and women are about as perfect as they can be made; and whether made to order or purchased ready-made, they represent excellent taste and clever cutting and making. Blue flannels, serges and mohairs never lose their popularity with the majority, and in consequence every beach is dominated with that strong deep color. Being trimmed with white and red—occasionally with a combination of both—or an introduction of yellow and white, the variety is very pleasing. Most women are wearing either a corset or boned bodice under their suits, both kinds being manufactured for the especial purpose of giving a trig line to the figure. All the pretty suits have either rever collars, fancy or square, or a deep turn-over collar, ending in deep points in front. The neck, if fitted high, must be easily so, giving free action to the head, but preserving the throat as much as possible from sunburn. There is little or no fulness in the back of suits, while in front just enough to give a becoming bust drapery. Then comes a well-adjusted belt. The vest, front piece and collar hold all the ornamentation, or the greater part of it, while the sleeves, which are short, are trimmed in moderation, as is the case also with the bottom of the skirt.

Skirts are noticeably shorter, some several inches above the knees, the knickers fastening as usual about the knee. Now and then one may see a pair of knickers very tapering at the knee and open, but the closed elastic fastening is far better. Many girdles of broad white braid are worn tied in long loops and ends in front, but in better taste is a snug simple belt. Nothing prettier has been found than the Normandy kerchief with which to dress the head, but in the kerchiefs themselves there is a very great variety, which in point of design and color enliven the bathing picture tremendously. Braiding and appliqué seem to be the favorite suit ornamentations, the latter extremely effective. White serges or mohairs are charming, trimmed with white braids or with blue or black applications. Black suits are likewise successful when trimmed with white or red, but untrimmed wholly with white or black suits, with kerchief to match, always command universal admiration. All-blue and all-red suits are often too trying to the complexion, but quite effective for all that, and much worn.

SLIPPERS AND HOSIERY

High-heeled house slippers and fancy ties were never prettier than this year, but a want of discrimination often suggests the contrary, as feet which are very thin, with low insteps, are invariably dressed the wrong way. Such feet should not be encased in barrette ties—those with strap openings across the uppers, neither should the medallion opening and single strap fastening over the instep be chosen. Both of those styles belong, properly, to high insteps, and to feet well filled out with flesh. Slender feet look best in a closed tie, or one with an under flap and buckle. Slippers are cut down very low and ornamented on the top with minute ornaments, or tiny bows. The hose to be worn are either the finest of lisle-thread or silk, the former more generally seen. Two-thirds of these stockings are of lace design. Stockings match the gowns, as a rule, and shoes and hose are often included in this matching; always so when white is worn.

A SWISS MODEL FOR THE HOME DRESSMAKER

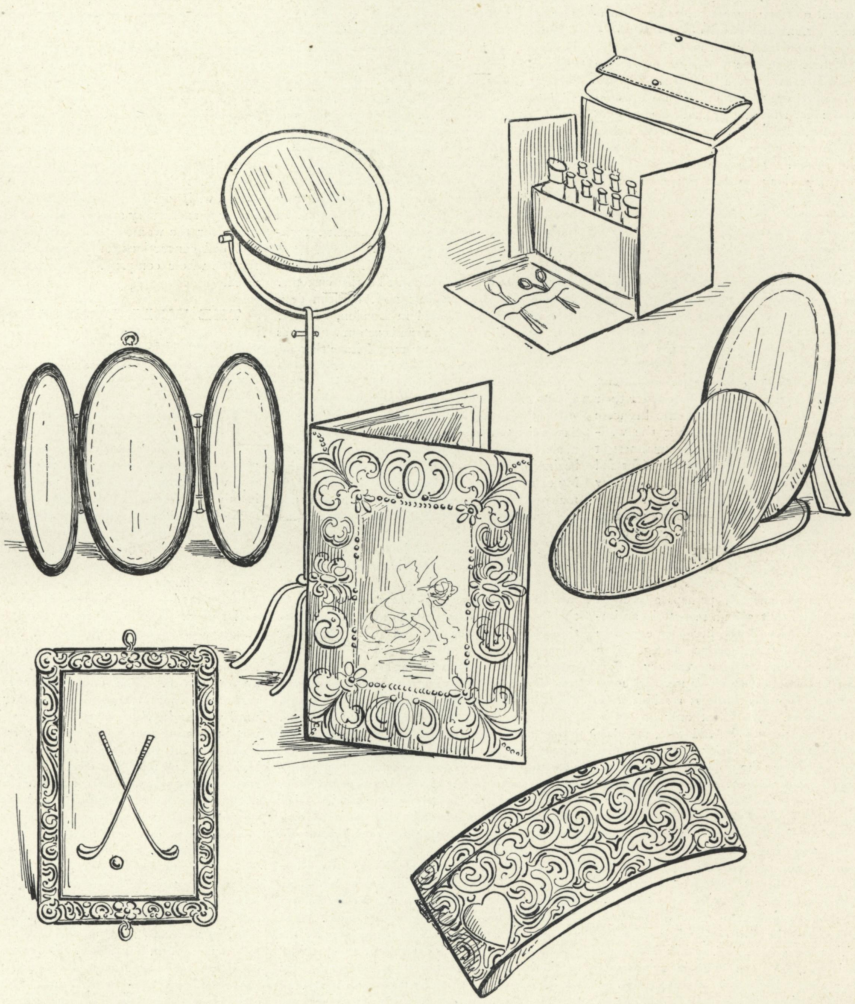
White frocks are by far the happiest choice which one can make, whose wardrobe is not an extravagant one. A charming model within a moderate expenditure, is the following: Skirt of fine dotted swiss, slightly gathered in the back, and in length a demi-traine. A little below the knee lay on the skirt a two-inch Valenciennes entredeux, in medium points, and three inches below the first repeat the second. As the method of finishing lace, so that the material can be cut from under, is so well understood, it is not necessary to enter into that detail. The upper skirt ends at the second row of lace insertion, and then a flounce of swiss is added, the flounce not to be too full, however, and to carry out the clinging effect in front and partly on each side. This flounce is to be first trimmed in this manner: Cut out of paper a triangle, which shall correspond with the space between the points designated by the lace entredeux, and mark out with a colored basting-thread, how many such triangles will fit in on the bottom of this flounce. When that is completed, take a two-and-a-half or three-inch lace, of the same kind as the entredeux, and by slightly overlapping each row, form separate triangles of the size required, and of the number needed. That done, insert the two sides and top of each in the space indicated by the basting-threads. Afterwards that space has to be cut and prepared. Two ruffles of lace, nearly three times the width of triangles, form the bottom finish, the whole skirt then becoming one of great beauty and airy lightness. Have either a silk slip, or what is this summer more in vogue, one or two very sheer pretty under skirts, hung over a very thin silk or lawn. The bodice is to be first fitted of the swiss muslin, slightly blousé in front, but flat in the back. Cutting out a triangle in paper, turning the apex upwards, have one in front, two for the sides, but not quite such high ones, and one in the back. Form out of paper a guimpe for top of bodice, ending in a point back and front, leaving a few inches of swiss between the two sets of points facing each other. In the same way do the tracing with colored basting-cotton, and measure the lace edging required according to each point, overlapping the lace as on the skirt. After the four lower points are made, apply them, and cut the swiss from under. When the guimpe is finished, do the same. Another fitting will then be needed, and when corrections are made, the bodice may then be sewed to completion. Have elbow sleeves of swiss with two rows of transparent lace entredeux let in at the elbow in points, and a lace ruffling for the finish. If long sleeves are preferred, have the new model ones fitting the arm below the elbow, ending with a wide band of entredeux, then extra fullness, a band and a lace ruff at the wrists—in other words, the bishop's sleeve.

STRINGS OF PEARLS

Very long strings of irregular-shaped pearls, drawn together at intervals so as to be divided by a still larger pearl, and two, still more irregular, for ending in a tasseled effect—an old style worn in the days of coral necklaces, revived now—and worn down the front openings of Etons, or of any open bodice, and caught to the figure here and there, but left to hang loose a few inches above the tasseled ends.

CRAVATS AND PINS

Cravats, and narrow black velvet straps with jeweled buckles small enough to slide on each end, are accessories for beautifying one's bodice in dozens of ways. English chiffon makes up charmingly into the long scarf cravat, which begins by a bow at the neck, and at the bust line is passed through a buckle, and then the end is doubled up underneath and drawn out into a pouch below this buckle, or is tucked into the belt. A scarf of white or black maline, if twisted loosely in with the chiffon is most effective. Slides for cravats are of "new art" gold and platinum mixed, or set with jewels; they are new ornaments of a very dressy nature. They are worn either to clasp the cravat ends up close at the top, or to join these ends several inches below, allowing the open ends to hang out flat over the bodice. Jeweled snakes are among the new models, and so are flowing vines over a trellis. Enameled heads on dead gold, or raised flowers in gold beautifully colored cut steel and jet ones, are, in their turn, as modish as possible.



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AS SEEN BY HIM

THE INTERNATIONAL SOCIAL EPISODE—DISCRIMINATION SHOULD BE EXERCISED IN THE ADOPTION OF FOREIGN CUSTOMS—FLANNEL SUITS ON DEMI-DRESS OCCASIONS

MY attention has been called several times to a recent incident in international society. The newspapers have all had a fling at it, and ignorant editorials without number have been written in regard to it. I do not intend to discuss the matter from a personal standpoint. It is not my province or the object of these papers to indulge in personalities. There are, however, certain phases of the question which come within my scope, and upon these I purpose to comment. It is a warm, summer day, and I am sitting on the piazza of my Newport cottage; there is a distant view of the sea, shimmering and almost silver in the intense sunlight. I have had the piazza furnished in cool greens, with a suggestion here and there of red. My guests have gone to a golf match and I have excused myself from accompanying them and have nearly a half hour before afternoon tea, to which I am sure some of them will be returning.

There are certain social customs in England which we have transplanted to America. Unfortunately we are rather wholesale in transplanting; we adopt everything that is English and we never pause to question whether the innovation is fit or not; or indeed whether it is well-bred. As a matter of fact there are some British customs which are exceedingly ill-bred; for example, Englishmen are not gallant to women. It is true, I sometimes prefer their boorishness, which is honest, to the insincere effusiveness of the Frenchman, but the well-bred American has assimilated the manners of both, and he is to-day a man of excellent and almost unimpeachable manner. So far in New York and Newport—and thus I mean nearly everywhere in our country—we have not favored the crush party; we go in rather for pruning and lopping off our visiting list. We are not in the least bit grateful if people ask us for invitations for friends. I always think, unless the friend is a foreigner, or perhaps a guest at a country house, that such a request is an impertinence. I have heard hostesses complain here at Newport, that they are besieged with demands for invitations whenever they give a dance, and hence the dinner-dance has come into fashion, I do not think it a selfish form of entertainment. We want only so many friends and no more. Should you, my dear fellow, be a little new to Society, you will find that there are many who will ignore your existence until you entertain, and then they will rush to you, and claim at once that they are your dearest and your newest friends. Some of these may be useful to you in your climbing career. If they are, ask them, place them under some slight obligation, and demand the quid pro quo. Society is nothing else in this or any other country. I can go to London to-morrow, perfectly unknown—and in fact the more unknown the better—and manage to begin with a few people, and with a little care and a little tact, be in the smartest set there in less than a year. In fact, it is much easier to accomplish this there than in New York, where the most exclusive set is something like a trust, and where it requires some other qualification perhaps, than mere wealth—I call wealth a qualification purposely—to become one of the elect.

In London, however, this bringing of other persons to your parties is a custom which is very stupid, and every American who goes over there, every South African and every Australian as well as many of the nouveaux riches from the middle classes of English society itself, have to go through the same experience. You are supposed to be a target. You want people of position and title, and there still exists a crude and rococo idea that you are only too happy to have such persons brought to your house. But it is an exploded theory, and I am glad people are beginning to make a stand.

Unfortunately in the case which has recently been submitted to us, the host was a bit unpopular on both sides of the Atlantic, his manner of objecting rather testy, and leaving all personalities aside, the unpopularity has no raison d'être except that which springs from jealousy or envy at the fortune of every man of wealth. There are people in England who still think that it is proper to cavil at Americans and we are looked upon by them as a race a little more civilized than the Indian. There is no one so ignorant nor so arrogant as an Englishman of the lower middle class, no one so provincial or so narrow-minded. It is for him, however, that the majority of newspapers and publications over there are issued. It is he who supports them and it is he and his lady who have the peerage on their drawing-room table and who dearly love a lord. They read with avidity everything concerning people in society. Only recently a well-informed Englishman of another class in discussing several recent incidents in London, said, "Unfortunately everything a foreigner does is discussed and anything out of the way is looked upon in the most unfavorable light and condemned immediately. You have more than one woman of title, and in one case a duchess, who married a husband, twenty, thirty years a junior, but both woman and man were English and nothing was said about it. Let it be an American and you will hear a shriek from one end of the tight little island to the other; and although Americans may be only two or three generations removed from English or foreign ancestors, let any one of them become a British subject and their American antecedents are accentuated."

This is the case in a nutshell. An American has no right to protest against boorish customs. No dog can bark, at least no American dog, at that which is tolerated in London, because, well, because it was an absurd custom which has prevailed for about fifty years. I hope that we shall be very careful in choosing the best things London affords and throwing away those which do not serve our purpose. One must remember that the majority of us are after all of Anglo-Saxon descent, and the old-time customs which made English society in the eighteenth and the beginning of the nineteenth century so charming exist here and have not been subjected to many of the changes which the rapid and rude and vulgar smart set of London of to-day has introduced.

We have objected to the crush concert or afternoon or dance. We have our town season in winter, and our country season in summer and autumn. The least enjoyable part of the year in America is the spring, and we take this time to go over and study the ways of our foreign brethren. We consequently are not obliged to wear top hats and frock coats when the mercury is creeping up towards one hundred, and we have even sinned the other way, and are somewhat too negligée in our costume. There have been instances here, this summer, where men have dined in flannels. The best substitute I know is to have several flannel dinner coat suits made. I could not get my tailor to consent to this—my New York tailor—but I found a London one who had been making these suits for the East Indies, and I rejoice in them this summer.

And now back to our subject. Everyone appears to feel fearfully indignant when an American becomes a citizen of another country—in many cases more properly a subject. Yet we greet each foreigner who comes here for the purpose of settling with effusion, and pat him on the back when he takes out his papers, and are justly indignant if the nation to which he belongs should protest ever so mildly. I have very little sympathy for the Englishman or Frenchman of position in his own country, who comes here and becomes a citizen of the United States. I fail to see why we should continue to woo foreigners to our country. It was all very well when we were a young and struggling nation, but that day is over; we are becoming a nation ourselves. We have reached our majority, and we are grown up. It is very natural that an English or a German or an Austrian or French father, or, indeed, one of any other country, should feel indignant to find that his son had thrown aside his birthright, and had become a citizen of another nation. To many, who have a profound love of country, it is little less than a crime. A century and a half ago we were practically a British people who were misgoverned, and who were writhing under the tyranny of petty colonial officials, and who were forever misrepresented in the mother country. We threw off the yoke, and we invited all those who were oppressed to come to us and join with us in founding a new, a great and a glorious republic. But nowadays the laws of England have changed. It is a free country, and more of a republic in spirit than our own. There still remain the masquerade and figurehead of royalty; these are only inducements, like Tussaud's Wax Works, for the provincials to come and see and admire and spend their money and enrich the tradesmen. They have outlived all uses except those of opening bazars, and laying the corner-stones of institutions and bridges.

As long as we invite new citizens to our land, we should not be so churlish and infantile as to growl when the case is vice versa. I may become a Turk if I want to; what is there to prevent me? I can even shave my hair, wear a pigtail, and perhaps join the Boxers. The only trouble about this last arrangement would be that we do not extend our hospitable arms towards the Chinese; but there is no law, if, according to the rigamarole of Pinafore, I might want to become "A Russian or a Prusian or an Italian, or to belong to any other nation" to prevent me. We have the liberty of our convictions, and that is one of the first principles of the American Constitution.

I think that I need not go any farther into this, and it is already time for afternoon tea. Meadows is superintending the bringing of that beverage and sundry sandwiches, and other delicacies for the women, and something stronger and deft concoctions for the men, and indeed for the whole company. My guests have arrived.

THE WELL-DRESSED MAN

SOME PERSONAL FORECASTINGS—FORMAL SUMMER DRESS—SINGLE-BREASTED WAISTCOAT THE PROBABLE WINTER MODEL

THE several tailors with whom I have talked in regard to the autumn styles and materials were disposed to be non-committal as to cuts, and mildly suggested my waiting until the latter part of August before attempting to do more than predict probable fashions. Aside from the fact, or at least the suspicion, that the smart tailors do not care to give away their intended cuts and patterns before the proper time comes for so doing—a disinclination that is both natural and easy to understand—I am disposed to consider the advice good. Few men care to think of their autumn clothes before the first of September, or to have them made before the smart models for the season have been definitely decided upon and established. The climate in the greater part of this country keeps us in summer clothes until well on in September, and there is little use in heating our brains with thoughts of heavy raiment while the temperature calls for iced drinks and palm-leaf fans. Every year the season in town begins later and later, and it is not until the last of October that the residence streets really assume their winter aspect. Society leaves early and stays long away, as if loath to take up the more formal duties of urban life; and until society—the word sounds distressingly narrow, but I am using it in its broader sense—returns to its annual round of calls and teas and receptions and dinners and balls, its men may revel in the ease and comfort of unconventional attire. They may, that is, if they are compelled to spend their time in the cities, and even at the most fashionable of summer places there is a certain laxity in the strict rules of day dress, never permitted during the winter season.

When a man goes to a dinner or a dance in the country he must, of course, dress precisely as he would in town at the hight of the season, with the exception of the high hat, which is little worn except with a frock coat, which in town is little worn, except for a wedding or very elegant reception. High collars, white gloves and all are as much the accompaniment of an August night dance as of a ball in January. But unless a man is visiting, when he is always expected to dress for dinner, or unless he goes to some more or less formal evening entertainment, it is not considered necessary for him to don his long-tailed coat. During the day sack suits or lounging clothes are almost the only costumes in use.

As yet we are not particularly concerned with whatever fashions the autumn may bring forth, but I may venture upon a few predictions with a view to letting my readers know what seems reasonable to expect, cautioning them at the same time to wait a little while before ordering their winter garments.

There are so many materials suitable for sack suitings that it is, of course, impossible to select one as being smarter or better than a half dozen others, but generally speaking, the prevailing tone will be dark. Black, dark grays, and mixtures of brown and red bid fair to be the most fashionable, though the dark green mixtures, and greens woven with reds and browns will, undoubtedly, be in evidence. There has been a strong tendency towards various more or less decided shades of green during the summer, and its effect will, I think, be seen in the heavier cloths of autumn. The materials will be rather plain in appearance, so woven that the colors blend, and the designs are not readily distinguishable. Checks and plaids will, it seems, be smarter than stripes, except for trousers to be worn with a dark jacket, or with a frock or black morning coat, but the checks and plaids will be quiet in tone and unnoticeable in design, giving the effect of simplicity. Oxford and Cambridge mixtures have been too much used during the past year to give promise of any particular smartness, and I fancy the materials will be comparatively little in demand, either for suits or overcoats, by men who care to dress exclusively. For the Chesterfield and short box-coats it seems probable that kerseys, meltons and beavers will be more used than has been the case for the past two winters, but I wish it to be understood that this is merely an expression of opinion, and by no means a statement of fact.

In the cut of the sack jacket there are, as yet, no indications of change. It will be cut to fit rather closely without being tight, and there will be some little spring to the seams of the single-breasted types. The length will not be noticeably increased, which means that the coats will be short, as they have been through this summer, hanging as low as the bottom of the sleeves, when the arms are dropped at the sides in a natural position. It cannot be said, in strict honesty, that this cut is particularly becoming to the average man, and to some I should decidedly advise a little more length, notwithstanding the dictates of fashion. Upon a very stout man, for instance, an extremely short coat does not look well, and for a man of past middle age, it is somewhat too youthful in appearance. The collars and lapels will, I think, be made rather narrow, the jackets will be cut straight in front, or at least only sharply rounded at the bottom, and there will be three or four buttons, depending upon the style of the garment. The single-breasted coats, cut perfectly square in front, have, as a rule, only three buttons, while those slightly rounded, or cut away at the bottom usually have four. There will be no slits at the sides or back of the jacket, and on the sleeves there will be from one to three buttons, which should actually button through buttonholes, and not be purely imitation. Many of this summer's coat have been made with only one button on the sleeves, and I confess that I have never been able to discover just what was the most usual and correct number. It is a matter which may be left to the individual preference of the wearer.

I am inclined to think that the single-breasted waistcoat will be the most fashionable this autumn and winter, and it will be made short and cut high at the neck. There will be the usual number of pockets, and the bottom edge will be cut away from the last button to form slight points. On the coat it looks as if the breast-pocket had come to stay, and it is to be hoped that this will be the case, as it is most convenient and by no means unsightly. The patch pocket, so usual and, in fact, almost necessary on the unlined summer jackets, will probably give way to the flapped pocket on the autumn coat, except, of course, on a shooting or Norfolk jacket.

I have been told by at least one tailor that there was a strong probability of the double-breasted coats being much worn by well-dressed men during the coming season, but on the point I do not feel it safe to predict. Of course, it is a standard and recognized style, correct always, but I should not care to say that it will be smarter than the single-breasted sack; or, on the other hand, that it will not be equally as smart.

Ever since the beginning of last winter there has been a gradual, though almost unnoticeable, tendency towards greater fulness of trou-

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sers; and while it is unlikely that this bagginess will be carried to the extreme that has been several times reached in the history of dress, there are as yet no signs of a movement in the other direction. The trousers of sack or lounge suits will in all likelihood continue to be cut rather full over the thighs, about seventeen and a half inches at the knees, and from sixteen and three-quarters to seventeen inches at the bottom. They will have straight lines in the legs, and, of course, side pockets. Particular care should be given to the fit over the hips and thighs, as the short coats now in vogue make any defects in these respects more than usually noticeable. The cloth should be full and loose, but there must not be folds and wrinkles either in front or behind. I should always advise having the band fit closely around the waist just over the hip bones, and having belt loops made even on winter trousers. If the band fits snugly, no suspenders need be worn, even though a belt is not used.

Although flannel would seem to have been a little overworked this summer there is no sign of its becoming passé to judge from the numbers of heavier weight materials intended to be made up into autumn and even winter suits. Most of them are in dark colors, with plaid or indistinct stripe marking. The herring-bone weaves will doubtless be again in evidence, but the pronounced varieties will not, I think, be even as smart as they were last winter, and then they were rather more popular among men of extreme taste in dress than others. For lounge suits there is an exceedingly pretty dark blue with a suggestion of the angular weave, and the very dark grays of indistinct herring-bones are also good style. Among the other winter cloths I noticed a sort of basket weave in black and dark blue which struck me as being more than usually pretty.

Nothing indicates any change in the shirt for the cooler months. Soft fronted outing shirts will be worn with lounging clothes until well on in October, and when starched shirts again become the general rule, it seems that the stripe will run vertically instead of across the bosom and around the cuffs. A great many shops, indeed, some of the best haberdashers in this city, have so far defied the general fashion as to exhibit in their windows during the entire summer shirts with stripes running across the material, and it cannot be said that one is in anyway violating any rules of good style by wearing such a pattern, but merely that the other is the more general. Aside from the question of looks and fashion, however, shirts with stripes running, so to speak, with the grain of the material wear and wash better than those with stripes running across, at least such has been my experience.

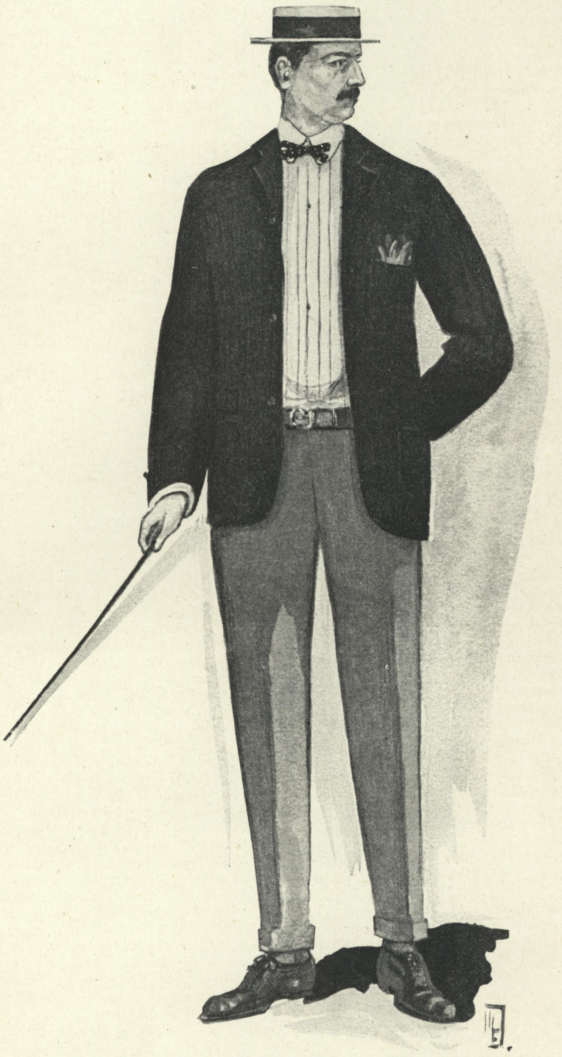
The summer is running on to its close, but still I am bound to say that, with the exception of tennis shirts, the colored turn-over collar has not shown any signs of becoming fashionable. In the early spring it seemed probable, or at least possible, that there would be a return to the style of many years ago, and that madras and cheviot negligée shirts would have collars of the same material attached. I have seen several of this kind worn by smartly dressed men, but the collars were neither so high nor so straight as the white linen banded turn-overs to which we are accustomed, being more like the old turn-down collars with very low bands. The illustration which accompanies this article shows one of this style, although it is of white linen and not of the shirt material. The shape is an exceedingly comfortable one for warm weather, and except upon a man of unusually long neck is not unbecoming. It even gives a rather welcome change from the almost universal high turn-down.

The drawing shows a combination costume of light black cheviot, single-breasted sack coat and gray trousers. The hat is of a smoother straw than any up to this time illustrated in connection with these articles, and has a plain black band of gros-grained silk. The starched linen shirt has fine lines of dark blue and the tie is a narrow string of the old style, dark blue, with small white dots. The belt and low shoes are of dark tan leather. A trifle neater effect may be gained by making the ends of the tie overlap exactly on both sides of the knot.

If one wishes to wear jacket and trousers of different materials, it is always better to have the coat the darker of the two. A light jacket and dark trousers seldom look well, even though the jacket is very little lighter in shade. The illustration shows the gloves carried in the breast pocket, the idea being to have it apparent that they have not been forgotten or wilfully left at home. Gloves are a necessary element of good dress, and even though the weather may be too warm to permit of their being worn, they should still be in evidence.

Duck trousers seem to have completely lost caste this summer, and they may be bought at a ridiculously low price. At a number of haberdashers and shops where sporting goods are sold I have seen them advertised at 50 cents a pair; and while it seems almost impossible that they can be sold for so little money, the material is by no means bad. Of course, the linen ducks are somewhat more expensive. For ordinary wear duck has entirely gone out of fashion, but for tennis trousers it may still be used, though it is not so smart as flannel, and must be often washed and pressed in order to be kept looking well. Indeed, washing is the only expensive part of duck trousers, as it costs almost as much to have them done up as to buy them.

Linen and crash suits are little worn, even by men who consider comfort much and fashion not at all. How.



SUMMER MORNING SUIT

See text—The Well-dressed Man

SUGGESTIONS ABOUT DINING

It has been only of recent date that we have paid any attention to the matter of our cuisine in relation to our climate. The menus for the torrid heats of summer were almost duplicates of those used in winter, excepting, of course, that vegetables and fruits were fresh instead of canned and preserved. Where the resemblance lay closest was the year round every dish was served hot. It is only among families who have adopted some of the foreign customs, or those who hire foreign chefs that much needed innovations have been made. It seems preposterous to give a dinner in summer with the thermometer at eighty and over, and expect guests to enjoy for instance, a boiling hot soup, or a very rich and heavy one. Those who understand the art of giving dinners no longer permit such inflictions. Soups are now light, and served cold or iced slightly. For a ceremonious dinner there is a choice of two soups, and of two kinds of fish, usually. We are much given now to the French custom of making salads from certain vegetables such as string-beans and asparagus, and we are also serving cold entrées, or a chaufroid, especially in summer. While it is not desirable to lose our individuality in aping foreign ways altogether, or to banish from our tables certain national dishes, still we should be more alert to take hints from foreign customs when they are an improvement upon our own.

English society dinners have made great strides by adopting such new ideas and lopping off old habits. An English weekly of authority gives valuable hints on this subject, which we would do well to make a note of. The shortness of ceremonious dinners is a real blessing, and that the host or hostess prides himself or herself on the quality rather than the quantity of the plates served, are both desirable improvements. Many of the smartest dinners do not consume much over an hour. Hors d'œuvres are banished from private tables in London, and such fish as cod, mackerel and smelts are not seen at dinners of ceremony. The joints are always served in season—venison, lamb and mutton, but in warm weather a saddle of lamb comes on cold, with cold vegetables smothered in iced aspic. This last dish should become a more customary one with us, as nothing is more delicious. In the same way cold entrées of chicken, sweetbread, game, etc., should be better known at our summer dinners.

Mention is also made of poussins, which are a small breed of Hamburg chickens, one being served to each person. They are not unknown to those who attend the best dinners, but to many they will serve as a hint for a dinner course, which will not fail of success as it is one of the great delicacies of the moment. There are no more rich puddings, jellies or sweets seen at English dinners of this order, but in their place what we call ice-creams of different kinds. Hothouse grapes and pineapples, peaches and strawberries are their dinner fruits, but no longer are they seen placed upon the table as formerly or used longer for decoration. One of their fruit novelties now in favor, however, is the persimmon or, as they often call it, the "Forbidden Fruit." We should revive its popularity at our dinners, since it grows so well if cultivated in many of our States.

Very recently, South African plums have appeared at English dinners, and are said to be delicious, but one can hardly imagine them to be better than the large Japan plum we grow in California. Both in London and New York at small dinners cigarettes come in with the coffee, and the ladies do not retire. Bridge is played afterwards, having become the smart thing to do; this game has this summer become a perfect craze at Newport. Not to play it is almost to court social ostracism.

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VOGUE'S WEEKLY PATTERN

NUMBER 76 — 9 AUG., 1900

VOgue publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—medium. The Vogue Weekly Patterns are at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

THe pattern for this week is for a gown of cheviot, serge, or cloth, suitable for a girl of fourteen or fifteen. The skirt, which is about ankle length, has a deep facing of the material, stitched and finished on the edge with a piping of white cloth or flannel. The overdress fits the hips smoothly, and is finished like the bottom of the skirt, except that it is cut in points and squares, as the illustration shows. The belt is of cloth, stitched and piped with white; the bodice is tight fitting, seamless in the back, and slightly bloused in front, where it is fastened with a box-plait piped on the edges, and buttoned on both sides with pearl buttons. The upper portion of the sleeve is trimmed to simulate a cap, and has a piping of white cloth and two rows of pearl buttons set close together. The cuff is stitched and piped with white; the standing collar may be of white cloth, stitched and embroidered in the middle with a row of cross-stitch or herring-bone in blue and red; or it may be of the material, stitched and piped with white, or of embroidered batiste, like the yoke and collar. These are of écru batiste, one square openwork and one square plain. The plain square is cross-stitched with dark-blue marking cotton, caught down by red marking cotton. The edge of the collar is finished with a band of the material, stitched and piped on the outer edge with white. A tie of dark-blue surah silk, stitched on the edges, may be worn under the deep collar and tied in a loose sailor knot, with short ends, at the middle of the box-plait in front. It will require six yards of dark-blue cheviot or serge, two yards of white flannel for the piping, and a yard and a half of all-over batiste; also, there will be needed three and one-half dozen pearl buttons, to make this gown for a girl of fourteen.

FASHIONS FOR GIRLS OF 14 TO 16 YEARS

THese are not very different from the fashion designed for elder sisters, except that the materials used are simple, and the models avoid elaborateness and excess of trimming. The general lines of cut and style are the same as those seen on older girls. The useful coat and skirt model, indispensable for travel and round-about wear, is one of the costumes necessary for a young girl, a good model being a three-piece or circular skirt, with inverted plait back, and a short double-breasted coat, with revers and collar of the same material, stitched; cloth or cheviot may be used. The short coat is in better style than the Eton, as it is not seen as much in ready-made suits. The shirts to be worn with this suit are of different weights and materials, flannel, piqué, embroidered silk, and taffeta all being suitable. A pretty silk bodice for a young girl is made of white taffeta with a plain back. In front there is a deep yoke, laid in inch plaits, finished on the lower edge with a band of fine lace insertion, the fronts being slightly fulled below the yoke. A band of insertion forms the collar and covers the box-plait in front, under which the bodice is invisibly fastened. The sleeves are modified bishop, the slight fullness at the wrist being held by a band of insertion. The wash waists for girls are made exactly like those for older girls. With this gown is worn a toque or small hat of straw or felt, trimmed with loops of velvet.

A pretty foulard gown is made with a tucked skirt, the fullness being let out just below the knee, and the bottom of the skirt finished with three full bias ruffles, edged with very narrow white guipure or silk insertion. The bodice is made with a bolero, edged with insertion; the belt and collar are of ribbon the color of the foulard. The hat is of Tuscan straw, trimmed with velvet loops and small flowers.

For dancing frocks, nothing is prettier than fine white material over a silk slip. The material and trimming may be as fine as the parents' purse allows, but the model chosen should be simple, with high neck and long sleeves. Point d'esprit is also used for young girls' dancing frocks, over a slip of taffeta. A pretty model for a fine French organdie was made with a seven-gored skirt, each gore being joined by fine Maltese lace. The bottom of the skirt, edged with two shaped ruffles, was also trimmed with lace. The bodice was made, like the skirt, of alternate bands of organdie and insertion; sleeves likewise. The collar was of tucked organdie. The slip was of corn-colored taffeta, and the sash of soft satin ribbon, with fringed ends. The same gown, over a pale-green slip, with corsage chou and sash of green chiffon, is also pretty, and more unusual than pink or blue. Shirts and skirts of the same material are useful and becoming dresses for girls for winter school frocks and summer mornings. In blue or pink linen and white piqué, they are pretty, with box-plaited shirts and skirts, the fullness of the skirt plaits being let out at the knee. The five-gored skirt, with tucked back, is also pretty. With a tucked shirt of cheviot for winter, the skirt on page 48 of Vogue, 19 July, would look well, but, of course, cut ankle length all around. These gowns are worn with a ribbon belt and stock, or with a narrow belt of leather, or of the material of the gown, stitched, and a linen, high-banded, turnover collar, with small butterfly tie, or a stock and tie of black silk, with turn-over lingerie collar of embroidery or hem-stitched linen. With a stuff gown this looks best, with white turn-back cuffs to match. Velveteen makes very pretty winter gowns, but is not nearly as much used here as in England. The model illustrated on this page would look well in brown velveteen, with the pipings of blue satin. The yokes and high collar could be of light-blue chiffon, tucked, and the deep collar of Irish crochet or fine guipure, with tie of blue chiffon.

The manner in which a young girl's hair is dressed makes a great difference with her appearance. The style most worn at present is slightly pompadour, tied with black ribbon. First divide the hair at about the middle of the top of the head, and carry the parting down behind each ear; take this hair up to the top of the head and tie with three-inch watered black ribbon. Do not pull the hair back tight from the forehead, but leave it in pompadour effect, not too much, however; if the hair is well waved it looks better. Brush the hair into the rest and tie again about four inches below the nape of the neck, letting it flow out from there; or braid the hair, turn it up, and tie at the nape of the neck with the same ribbon as that used on the top of the head. Ribbons may also be worn to match the gown, but black is most usually worn with gowns of all colors.

VOGUE'S WEEKLY PATTERN—NO. 76, YOUNG GIRL'S DRESS

For description, see this page. Cut paper pattern No. 76 sent on receipt of coupon with remittance of fifty cents.

FOR THE HOSTESS

TOmato Salad.—Take as many tomatoes as there are guests, and have them large, of equal size, and perfect specimens. Cut a hole in the top around the stem with a sharp knife, and through this remove the seeds. Set the tomatoes on ice until needed. Now take some cold boiled salmon and an equal quantity of boiled lobster, shred it and add an anchovy, a few green peas and capers. Season with pepper, salt, vinegar and oil, let it stand for half an hour, when drain off the extra oil and vinegar, fill the tomatoes with this mixture and cover the top with mayonnaise. Arrange them on a platter and garnish with chopped jelly, and the inside leaves of a head of lettuce. Set on the ice until chilled; then serve.

Peach Cream.—Into a half pint of water put half a pound of granulated sugar and ten peeches peeled, stoned and cut in quarters; simmer over a slow fire until very soft. Put the mixture through a sieve. Add nearly an ounce of dissolved gelatine and a pint of whipped cream. Pour into a jelly mold, and when firm turn out on a platter and decorate with whipped cream and candied cherries. Serve with fancy cakes for dessert.

REQUESTS FOR PATTERNS

REaders of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are:

No. 2 Golf Cape.
No. 4 Drop Skirt.
No. 6 Lace Guimpe.
No. 7 Breakfast Jacket.
No. 8 Shirt Waist.
No. 11 Light Summer Skirt.
No. 12 Light Summer Bodice of No. 11.
No. 13 Bathing Suit.
No. 14 Three Stock Collars.
No. 15 Little Boy's Frock.
No. 16 Little Girl's Dress.
No. 17 Eton Jacket.
No. 19 Tight Fitting Petticoat.
No. 20 Ladies' Blouse Waist.
No. 21 Three Corset Covers.
No. 22 Three-piece Skirt, circular flounce.
No. 25 Fancy Wrap.
No. 26 Lace Coat.
No. 27 Chemise and Drawers.
No. 28 Night Gown.
No. 29 Dressing Gown.
No. 30 Combination Chemise and Skirt.
No. 33 Child's Coat.
No. 34 Shirt Waist.
No. 36 Silk Waist.
No. 38 Girl's Coat.
No. 39 Jacket with Carrick Capes.
No. 40 Tucked Skirt with box-plaited back.
No. 43 Box Plaited Skirt.
No. 44 Fancy Silk Bodice.
No. 45 Child's Afternoon Frock.
No. 46 Dressing Sacque.
No. 47 Plain Shirt Waist.
No. 48 Three Sleeves.
No. 49 Bed Jacket.
No. 50 Fancy Wash Waist.
No. 51 Yoke Night Gown.
No. 52 Skirt Suitable for Wash Material.
No. 53 Waist of No. 52.
No. 54 Box Plaited Shirt.
No. 55 Five-gored Skirt with tucked back.
No. 56 Little Boy's Russian Suit.
No. 57 Tucked Silk Eton.
No. 58 Short Skirt.
No 59 Nine-gored Tailor Skirt.
No. 60 Jacket to be worn with No. 59.
No. 61 Fancy Lace Bolero.
No. 62 Tucked Circular Skirt.
No. 63 Plain Tailor Shirt.
No. 64 Collarless Eton.
No. 65 Girl's Wash Frock.
No. 66 Bathing Suit.
No. 67 Circular Skirt with tucked flounce.
No. 68 Fancy Cape.
No. 69 Kimona Dressing Sack.
No. 70 Short Walking Skirt.
No. 71 Norfolk Jacket.
No. 72 New Corset Covers.
No. 73 Three-Piece Skirt with plaited flounce.
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No. 76 Young Girl's Dress.

THE NEXT PATTERN WILL BE

No. 77 Simple Dressing Gown.

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ANSWERS TO CORRESPONDENTS

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(2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(3) Correspondents will please write only on one side of their letter paper.

(4) Emergency questions answered by mail before publication when $1.00 is sent with the question.

(5) Confidential questions answered by mail are not published when $2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1543. Suggestions for Bridal Outfi . Bridesmaid's Gowns, etc. To Eastern States.—Suggestions are needed for a bridal outfit, wedding to take place the middle of September. It is to be a church wedding, time, 7.30 P. M. Bridal party—maid of honor and two bridesmaids. Color—yellow and white. Bride will wear white satin. She is very short and dark, and, as a high collar is very unbecoming, she wants to have her dress cut out just a little. She has a pretty neck, and her hair grows prettily in the nape of it.

How would you suggest having the neck trimmed and cut, round or square, and would you advise elbow sleeves?

The maid of honor is tall and dark—sister of bride. She will wear yellow, and we thought point d'esprit either in yellow or white over yellow, and would you suggest a pretty way to make it? I like them very full and fluffy about the bottom.

What flowers would the maid of honor carry if she wore yellow? Would you advise hats, or would you wear bows in the hair? I do not like the short veils. Suppose sleeves should be short with long gloves; is that right?

The two bridesmaids will wear white point d'esprit over white taffeta. They are about of a hight. One has light brown hair, the other a little darker. I should think they were about five feet six.

What flowers would you have them carry? The decorations in church are to be golden-rod and greens.

It is early, perhaps, to select going away gown, but it must be done, since the dressmaker is coming in August. As bride is dark, do you advise a dark red cloth suit? If so, what style cloth, smooth or rough finish? How would you have it made? What sort of jacket, for it will, of course, be her winter suit, and what kind of waist should go with it, lined with same color, or contrasting silk?

Will black taffeta skirts be worn with odd waists? If not, what would you suggest, and what style skirts will be worn? I mean like your model in Vogue of 19 July. Will elbow sleeves be worn? Would you advise getting a foulard now, or waiting until later in season, and see what will be worn? Will black net be worn? Could you advise me how to have dress like sample made up? It was made several years ago, when bell skirts were worn, and it has not been touched since, and I've nothing to make it over with; that is, of same silk. What could I put with it? The waist is of same and trimmed with Duchess lace, but that is too small for me now, but I may have pieces big enough to put in new under arm pieces. Any suggestions you may offer would be a help. It's all made up in taffeta of same color. I have seven yards of this passementerie. Could I use it, and how?

My subscription to Vogue runs out next month. Would you rather I would renew it here of Pease, or get it through the New York office? You have been very kind to me in the past whenever I have asked questions. I think it only fair that you should know that I am a regular subscriber, and will place my subscription wherever it will please or benefit you most.

As your wedding is to be in the evening, and you wish your gown without a collar, should advise a décolleté gown, as half-low gowns are seldom becoming; and if you are short, they give the wearer the appearance of being shorter, or at least dumpy. Should have the gown simple, of fine satin, well fitted; the sleeves either short or elbow length; the untrimmed skirt to have a medium length traine—too long a traine is very ugly if you are short also, and it is also difficult to manage, as it pulls the wearer back. A pretty way to make the bodice would be tight-fitting in the back, slightly bloused in front, cut low in a round, and finished with a lace fichu of fine Duchesse or point, with elbow sleeves of satin, edged with a lace ruffle, and white gloves; or long lace sleeves to match the fichu, with pointed ends coming well over the hand, and no gloves. The waist should go under the skirt, and the top of the skirt be finished with satin folds, to give as little appearance of a belt as possible. Or, if you are slight, the gown might be princesse. Veil of tulle nearly as long as the traine, fastened with a spray of orange blossoms on left side; hair dressed high to give hight.

If the bride wear a low gown, the maid of honor and bridesmaids should do so; this mode is prettier for an evening wedding. Model on page 5, Vogue, 7 June, would be pretty for the maid of honor if made of white point d'esprit over yellow silk, with large pink roses or poppies as a trimming. The upper part of the skirt could be tucked; or if that is not becoming, it could be left plain. Have ruffles of point d'esprit, trimmed with ruffles of the same to make it very fluffy; the belt to be of pale pink velvet. Elbow ruffles, long yellow gloves. Hair dressed high, with yellow ostrich tips. Bouquet of pale pink la France roses; pink and yellow are lovely together.

Should advise making the bridesmaids' gowns over pink taffeta instead of white; but in either case a pretty model would be the left gown on page 419, Vogue, 21 June, trimming the skirt with ruffles of point d'esprit, tucked and edged with a narrow ruche of the point d'esprit; also five ruches of the material above the ruffles. Bodice like the illustration, with ruffles of d'esprit edged with ruches finishing the décolletage. Long gloves of white suède. Corsage, chou, belt and long ends of white chiffon or liberty silk, fringed. If the lining is pink, have the chiffon pink. Pink or white tips in the hair. Bouquet of white bride roses or yellow Maréchal Niel roses if the gown is over pink.

It is rather early to predict the winter fashions, and as your suit is to be worn next winter we should not advise red, as it was worn so much last year and is too conspicuous unless you have several tailor gowns. Eton models will not be as popular this winter we think, but they are usually more becoming to short people than a jacket, therefore advise it for you. In your place, as your wedding is so early, when a winter suit would be too warm, advise getting either a light weight Venetian cloth or a good serge in dark blue or brown, and making it like linen tailor gown on page 49, Vogue 26 July, using white cloth for the inside band of the Eton and white silk or mohair braid for the corners of Eton on fronts and high collar. Buttons of silver. Stitch the bands with white, or same color. Have shirt of pistache green or apricot yellow taffeta cross stitched with white floss. Belt of cloth stitched. Small toque of velvet and ostrich tips. The skirt would be more becoming to you if the two upper bands on the skirt were omitted, leaving only the lower band and the vertical ones, which give hight. This gown would not only be most useful on many occasions during the winter but more appropriate for September. Line it with the same color as the material. We are not sure of the styles in next winter's skirts nor the material that will be most used for extra skirts; therefore advise you to wait until autumn to have your black skirt made. If that is impossible make it like pattern No. 73 in Vogue of 19 July, as that is at present new. Should not advise getting a foulard gown, as that is not a proper silk for winter. Black net is always worn and is good style.

It is difficult to tell you how to make over the handsome silk, a sample of which you enclose. The skirt is probably too narrow at the bottom, and you say the bodice is too small, and you have no more silk except small pieces. If you could match the silk, which is doubtful, in chiffon, you might put flounces on the skirt to give the required fullness, and make the sleeves and yoke also of chiffon, trimmed with the passementerie put on in points like model 6076 in Vogue of 26 July. It is hardly likely, however, that the gown would be satisfactory, as it would have a made-over look and make a handsome silk look dowdy. We advise making a breakfast jacket of the silk, trimming with the lace and omitting the passementerie. These jackets ought to be made of good silk, and are most useful and becoming to slip on in the morning or when lounging in one's room. Model on page 39, Vogue, 19 July, would suit your purpose if the jacket was made longer and the sleeves larger. Trim with lace or insertion. The taffeta lining might be used for a petticoat.

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1544. Studs and Cuff Links. To W. T. K.—(1) When are jeweled studs—for instance, small diamonds—appropriate for wear? You say not with a dress suit, for the pearl or plain gold are better.

(2) What about a golf or sack suit worn with stiff shirt without vest?

(3) What are the best and most improved hose supporters for men? This is rather important in these days of low shoes and high turned-up trousers.

(4) What are strictly the cuff links for dress suit? Are jeweled, i. e., oblong set with two small diamonds and sapphire poor taste?

(1) Strictly speaking jeweled studs are never the best style, or at least they are not considered so here, though in London last winter they were more or less worn by smart men with evening dress, especially turquoise set in gold. Diamonds are not worn by men except in scarf pins or possibly cuff links, but for the latter do not advise them.

(2) A sack suit worn without waistcoat, and with stiff shirt is correct. A golf suit may also be so worn, but with it a soft-fronted shirt is usually better. In such cases plain gold studs are the best form.

(3) There are several varieties of hose supporters, but the elastic band covered with silk, which clasps on to the stocking and is worn around the leg just above the calf, is the most satisfactory. This is the old style, but we think it is the best.

(4) The smartest cuff links with evening dress and at all other times are of plain gold, oval in shape, flat on top with sharply cut edges and with monogram engraved on both links. Links with the monogram on one link and the crest on the other are also pretty. Jeweled links, such as you mention may be worn, but they are neither so good in style nor so smart as those of plain gold with monogram.

1545. Models for Child's Foulard Gown. To L.—(1) Will you suggest a pretty way to make a dark blue and white foulard silk for a child of eleven? There is very little white in the silk. I would prefer a guimpe dress. Will you also suggest model for high neck and long sleeves? I do not care for frills on the bottom of the skirt.

(1) A pretty and usually becoming model for your purpose is to have a three-gored skirt, the front being placed on a fold to avoid a seam. In narrow silk the side gores will have to be pieced in order to make the skirt full enough. Finish the bottom of the skirt with a three-inch hem. The back of the bodice is plain as are the sleeves, these being the same material. The front has a pointed yoke and standing collar of tucked white lawn, and from this falls a fichu-shaped collar of the foulard interlined with fine crinoline to give the desired stiffness, and finished on the edge with a ruffle of foulard and one of fine lace. The fichu forms a round collar in the back, reaches to the top of the sleeves and then grows narrower to the waist line where the points cross and fasten in belt of blue velvet with a rosette on either side of the front. This is also a pretty model to follow in making a guimpe dress; it is a little different from styles usually seen. In that case the sleeves, collar and yoke would be the guimpe, the fichu being fastened to the gown. Another model if the child is slim is to tuck the top of the skirt to the depth of eight inches and hem the bottom. Make a baby waist with yoke and collar of fine crochet lace and tuck the waist where it joins the round yoke instead of shirring it. The sleeves are full and tucked at the waist, above a band of lace like the yoke. Sash of blue satin ribbon tied in the back with small bow and long ends.

A good guimpe model has a plain skirt finished on the bottom with three double bias bands two inches wide, laid flat and stitched to the skirt on their upper edge only. The waist is slightly full and the low, round neck is finished with a star collar, edged with fine narrow lace or quilled ribbon in blue and white. Or, a handsome lace collar may be fitted to the neck instead of the one of foulard. The white guimpe of fine nainsook, or cambric, completes the costume, which is embellished by a belt of foulard, velvet, or satin ribbon.

1546 Backs of Autumn Skirts. Model for India Silk Bodice. To M. E. F.—(1) How are the backs of the new fall skirts to be arranged—more especially for material like cheviots?

(2) Will stitched taffeta bands be worn on skirts, Etons, or jackets?

(3) What would be a suitable way to finish a black cheviot Eton, with coat-tail back?

(4) Also, what would be the most suitable and fashionable mode to follow in making a black India silk bodice for a woman of twenty-five who is stout. There are six yards of silk?

(1) It is not possible to foretell with any certainty how the backs of next autumn's skirts will be made. The inverted plait appears likely to be good style on skirts of cheviot or cloth.

(2) Should not advise an Eton jacket, they are almost sure not to be the best style, as they have been worn too much during the spring and summer. A short jacket would be better, if you cannot wait until the autumn fashions are determined. Stitch, but do not trim with taffeta bands.

(3) Stitch your black Eton four times with black silk, and finish with a narrow piping of black satin.

(4) Your black India silk bodice would look well made like model 6075 on page 461, Vogue 5 July. Make it all black with collar of black lace, or make the collar of fine white lace or embroidered batiste, and the yoke and collar of corded white chiffon. Have the tops of the sleeves corded. The silk for the bodice may be laid in very small tucks. Models in middle of upper line and on left of lower line of illustrations on page 421 Vogue, 21 June, would also be suitable in black surah.

THE ALDEN SPORTING PRINTS

There are fashions in everything, and pictures are not an exception. We are publishing in the middle pages of this issue an example of one of the most popular and fashionable pictures of the day. Mr. Cecil Alden is an English artist who has made a great hit by his humorous treatment of animal subjects and of racing scenes. The original from which this print is taken, is characterized by the use of solid colors, black, red and green, printed in close juxtaposition, so as to appear in sharp opposition to one another, giving the print exceptional vivacity.

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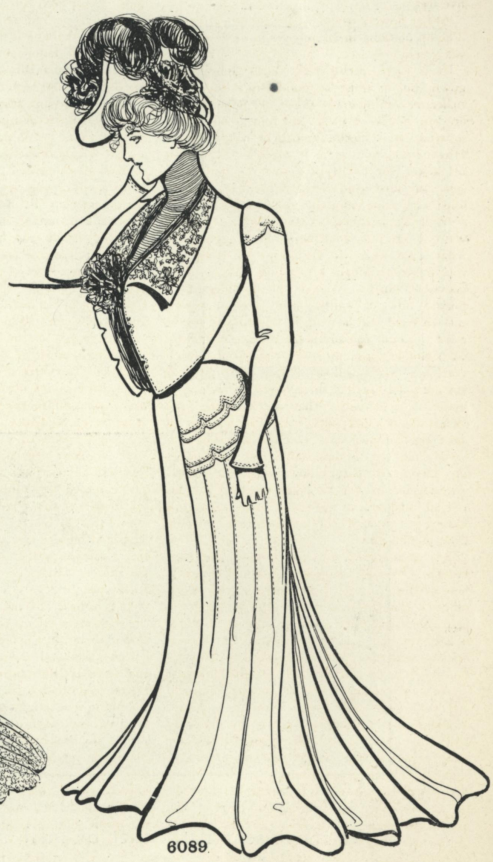

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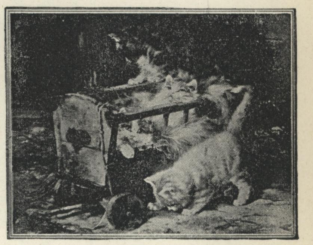

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